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DECEMBER, 1958

No. 8

SHEILA R. SULLIVAN

Fairy Gold in a Storyteller's Yarn

"I wonder if you know that stories have a way of beginning themselves."¹ And that's what's happening to me as I start to tell of Ruth Sawyer's writings. I wanted to start with: Ruth Sawyer, Mrs. Albert Durand, was born in Boston in 1880 and proceed from there in an orderly, chronological fashion. But it didn't happen that way; I started to know of Ruth Sawyer through her books. You see, it all began when the title *Roller Skates* caught my eye on the bookshelf.

Between the covers of *Roller Skates* is the most exhilarating experience, known as ten years old. I must insist that it is a meaningless piece for anyone who cannot realize the significance of the events between one's tenth and eleventh birthdays. One doesn't really need to have had a pair of roller skates, because the feeling you get from roller skating pervades the book; more specifically, the feeling permeates the story of the tenth year of Lucinda Wyman.

Lucinda's skates are the symbol of her free spirit. The more psychoanalytically

oriented might say they were her means of showing aggression, but they would miss the point. Lucinda had excess energy to work off, to be sure. But there's that something else: what I was talking about when I said you have to have been ten years old to understand.

And what, besides being ten, made life enough worth living to roller skate around in it? The answer lies in the host of people that made Lucinda's world in 189_. These people each had a different relationship with Lucinda, and represent the whole range of relationships that it's possible for a ten year old to have.

Uncle Earl is the adult world that knows

Lucinda's spirit. He wants her to grow up able to get along in the world, but he is well aware of the great risk involved in killing her spirit with too much discipline. Aunt Emily, on the contrary, knows nothing of spirit, and she just wants Lucinda to mold into a conforming young lady—quick! Miss Peters understands children

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¹*This Way to Christmas*, p. 1.



Ruth Sawyer

in a clinical sort of way. Miss Nettie doesn't even pretend to understand children, but she knows the value of a ten-year-old's love.

Mr. McGonegal, Miss Lucy-honey, Mr. Spindler, and Louis Sherry, can, in varying degrees, appreciate Lucinda for the delightful ten-year-old she is. Mr. Gilligan and Mr. Night-Owl, again in varying degrees, just appreciate Lucinda.

Miss Brackett and Aleda, respectively of the adult and child world, represent some of the puzzling mysteries of life that are tinged with wonder and excitement. The Browdowskis and Princess Zayda represent some of the mysteries of life that are tragic.

Tony Cappino knows Lucinda for a good companion and a loyal friend. Trinket knows Lucinda as a protector, a warmth, a comfort, a spirit-builder.

There's just about all of life that a ten year old can know in *Roller Skates*. And all of life means death must be included.



Miss Sawyer would not break faith with her reader by failing to include the feeling that comes with the death of a loved one. Miss Sawyer's integrity, which gave her no choice in reporting the inevitable death of Trinket, is perhaps the most significant piece in the book, and in no small measure adds to its greatness. It is a risky business to attempt to deal with

death in a children's book, but Miss Sawyer emerges victorious. Trinket's death is handled directly, with a universality of feeling that could not possibly offend anyone's beliefs.

And like life itself, each year of life must come to an end. Here's Lucinda's reflection on leaving ten-years-old:



Her next birthday wasn't far off. Somebody else could have it—could be eleven who wanted to. She didn't.

.... She addressed herself solemnly: 'Lucinda, how would you like to stay in the Park? How would you like to stay always ten? You could tell Tony and Uncle Earl, perhaps; and Mr. Gilligan. They'd keep the secret for you. Winter you would sleep with the bears in their caves and come out in the spring. Come out every single spring always ten years old, never any older. That's what I'd call a perfectly elegant idea'²

It's not much of a step from *Roller Skates* to the card catalogue to look for more books by Ruth Sawyer. And so it was that I discovered Ruth Sawyer, the story-writer. And I found, as would naturally be expected from the telling about her, that Lucinda Wyman was the ten-

²*Roller Skates*, p. 186.

year-old Ruth Sawyer. And that for sharing her tenth year with others in *Roller Skates*, Miss Sawyer was duly honored with the Newbery Medal. It didn't take the reading of many of her books to learn that Miss Sawyer has never forgotten her promise to "come out in the spring," and it's not hard to notice that she's got her roller skates on every time. And with each book, the reader is struck time and again with a "perfectly elegant idea!"

One elegant idea Miss Sawyer had was to follow her story of the year of roller skates with the story of her fourteenth year, *The Year of Jubilo*. Here is a story which will delight junior high school girls. Again, the authenticity of the book lies in the emphasis on the relationships Lucinda holds with other people. In this way, not only the incidents that happen and the thinking that is thought are recorded, but also the feeling that is felt is captured. Fourteen year old Lucinda experiences the ordinary embarrassments, has the customary secrets, comes out with the inevitable self-assertions, and strikes out for the traditional independence that comes with adolescence. But she does all these things among the most interesting people, in attention-holding circumstances. The reader can laugh at Lucinda's faux pas; catch the warmth of her friendship with Gladiola Murphy; thrill to her adventure in capturing thieves; sympathize with the trials she has with her brothers; rejoice in her personal triumphs in finding a respectable place in the family unit; and admire her for the responsibility she assumes toward her obligations.

One could hardly say that *Roller Skates* and *The Year of Jubilo* are autobiographical. Miss Sawyer's art is that she

gives of herself without centering on herself.

Both directly stated in her portrayals of Lucinda, and inferred from her style of writing, are Miss Sawyer's sense of humor and her imagination. Perhaps it is this combination which made her turn so often to writing fanciful stories.

The Tale of the Enchanted Bunnies is an example of pure fancy, and a story strictly for fancy-loving readers. *Journey Cake, Ho!* is also sheer fancy, but perhaps because it is an accumulative tale, and perhaps because it is much enhanced by vigorous illustrations, it is suited for wider audience. Because it is a picture-story book, *Journey Cake, Ho!* is classified as a book for younger children, but the book has appeal to anyone with a spark of imagination.

Picture Tales from Spain is a collection of Spanish fanciful tales. And the last half of *The Way of the Storyteller* is a collection of fanciful tales from all over the world. They are old household tales, droll tales, and märchen, which have been time-tested for content, and well-told by Miss Sawyer.

Miss Sawyer sometimes steps boldly into the dangerous territory between fact and fancy. *The Least One* and *The Little Red Horse* make good contrasting illustrations of this type of story—contrasting because *The Least One* does not come through a unified story, and *The Little Red Horse* does. By parts, *The Least One* is charming. But as a whole, the reader is just not prepared to accept the realistic experiences of the boy and his burro, and and at the same time the enchantment and disenchantment of the burro. Fact or fancy or both, a story has to be real in its



own right, and the fact and fancy in *The Least One* just don't add up to any kind of reality. *The Little Red Horse*, on the other hand, emerges beautifully. The reader can resort to natural explanations of the fancy, if he chooses, or he can view the factual part fancifully. Because he *can* do this, the reader will take it half and half just the way the author writes it. He is given a basis for switching from fact to fancy, and the story is real.

The Enchanted School House in some ways belongs in the group with *The Least One* and *The Little Red Horse* because it, too, is a fact-fancy tale. But because it is an Irish story it has to go in a class by itself. Perhaps it is because the heritage of the Irish is a ready-made mixture of fact and fancy, or maybe it's because the Irish wee people are more a faith or a spirit than a fancy. At any rate, an Irish fact-

fancy tale, well told, will never fall apart into fact and fancy because it's impossible to tell where the one ends and the other begins. "Wee Meg Barnileg and the Fairies," included among the tales in *The Way of the Storyteller*, is another such story.



Cottage for Betsy is a unique approach in a story. Instead of putting real-life folk in a fanciful setting, *Cottage for Betsy* puts

fanciful-folk in a realistic setting. Instead of common-folk becoming royalty, the royalty become common-folk. The story is



about as 195_ American as it's possible to think of. It's a neat pre-teens romance story.

Miss Sawyer has devoted much of her writing to Christmas stories. They are the most stirring of her tales, because the stories are backed by the uplift of all stories told about the true meaning of Christmas. *This Is the Christmas* is a folk-tale. *The Christmas Anna Angel* is a well-told, fact-fancy story. *This Way To Christ-*



mas and *Toño Antonio* are told along the line of the old traditional tales. *This Way to Christmas* is especially Christmas-y, having within it a variety of fanciful Christmas stories. *Maggie Rose* is a modern story of the Christmas spirit. *The Long Christmas* is a collection of many fine and varied Christmas stories. In all her Christmas books, Miss Sawyer takes a

fresh plot and weaves it into the Christmas spirit.

I said I had discovered Ruth Sawyer, the storyteller. But not only does she write stories, but in every community where she has lived and traveled, she has



endeared herself as a master story-teller. Some of her storytelling has been sound-recorded. She has described her art in her book, *The Way of the Story-teller*, which is a first book recommended to those who wish to study to become storytellers.

I am reluctant to add, but I must, one thing to my story of Ruth Sawyer's writing. I am reluctant because I can't be sure whether it's my reading and listening or her writing and telling. So I'll put it to you to test. Ruth Sawyer tells Irish tales best. Perhaps it's because she learned to love stories from an Irishwoman. Perhaps it's because she found so much to tell from her visit to Ireland. Whatever the reason, there's an unmistakable lilt in her voice and in her writing style which is perfectly elegant!

I heard Ruth Sawyer speak lately. She is nearly seventy-eight years old, but the minute she walked on the stage I knew

she had her roller skates with her. She asked if the audience minded if she didn't use the microphone. Her firm voice carried itself clearly to every corner of the auditorium. She moved to the front of the platform. The house lights were out, and

she said, "I wish I could see your faces." In a flash I knew Ruth Sawyer's secret as a storyteller. She listens. She listens with her eyes, her whole being, as well as her ears. It's in the listening-place that she finds the fairy gold to spin in her yarns.

MAIDA WOOD SHARPE

An Individualized Reading Program

In the Los Angeles City Elementary Schools, reading instruction is based generally on a nine-point reading program. Such a program provides for a daily reading period of approximately one hour, one third of which is under direct supervision of the teacher, followed by a period of indirectly supervised reading seat work which provides practice on the skills developed during the directly supervised reading period. The remaining one third of the reading period involves independent related work activities, including reading aids in game or chart form, browsing in library books for enjoyment, reference reading for information concerning an individual or group interest, or independent work with art media. Approximately the same length of time is used daily by each of three reading groups for each of the three described reading activities. Thus it has been called a nine-point program.

In the spring of 1957, evidence indicated that the seven and one-half to eight year olds in my class had a much wider range of reading abilities than had previous second grade children with whom I had worked. The results of the Gates Achievement tests (primary and advanced) in reading comprehension clearly

outlined four groups in reading ability: (a) on and above the fourth grade reading level (4.1-6.9); (b) on the third grade reading level (3.1-3.8); (c) on the second grade reading level (2.3-2.9); and (d) below the second grade reading level (1.6-1.9). Ten children in the group, according to the tests, were reading beyond their expected abilities, fourteen were reading approximately at their expected abilities, and eight were reading below.

As a result of these findings, it was decided to depart from the regular nine-point reading program to see what could be done to increase the individual achievement of each child. This was begun by an ability grouping of the children, considering the level of the basal reader completed the semester before, tests of achievement and ability, and other factors which were considered essential in attempting to correctly place each child at his potential growth level.

It was decided to begin the program working one or two days each week in the basal readers for systematic study instruction in basic reading skills. In this respect

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the reading program continued on a basic working organization of the regular nine-point reading period.

The other days an individualized reading program was used. The books for this were determined by the individual interests of the group, as well as the general interests of the age level. Library books were ordered covering interests in animals, people, and various phases of science including shells, rocks, insects, and the universe. These books ranged from primer to sixth grade reading level. In addition, at these reading levels, sets of three to five books of supplementary basic readers were available for individual reading.

The group with a comprehension level on and above fourth grade was considered an independent reading group, since each child was reading in advance of his reading expectancy. The other three groups were considered as normal high, middle, and low groupings of children in the average classroom. The independent reading group and the high reading group alternated days working directly with the teacher, as a group, since each was capable of much more independent work than the two lower groups.

On individualized reading days, each child read in a book of his own choice, at his reading and interest level, as well as at his own rate. Part of this reading was done under direct teacher supervision and guidance and a portion of it was accomplished during the indirectly teacher-supervised period. Some days children read in groups; some days they read independently at their seats while individual children conferred with the teacher. In this conference, the child read orally, told an interesting part of the story, or answered

specific questions. This provided a close working relationship for each child with the teacher. It was found that time allowed for each child to have a personal interview at least once in two weeks.

At least one day each week each group discussed books being read; children read interesting parts in an audience situation, and shared what each liked about his book. Occasionally the whole class participated in such an activity. As children chose books to read on their own, each seemed to seek his independent level of reading, that is, the level at which each felt success when reading independently. With that level established, all children seemed to find a great deal of fun in reading because each could read the book he had chosen. As time progressed, more books were read by each child, and many more pages were read daily by each child, than could be accomplished during a reading study period under direct teacher supervision with basic readers.

When children worked in groups, all using a basic reader, emphasis was placed on developing reading skills. Such skills included word recognition and vocabulary building techniques, location and organization skills, and those for developing comprehension and critical thinking. Follow-up indirectly supervised activities provided needed practice in those skills.

The first follow-up type of assignment for individual reading was a beginning type of book review which each child made as he finished reading a book. This report included the title of the book, the names of the main characters, and a sentence about the part liked best. The stronger groups were capable of writing a sentence or two about the story, or why

they liked the story; the lower groups could write the title of a story in the book which they liked best, or could find a sentence about the part they liked best. These reports were read in the group reading time. The lower groups were not required to write such a report, but could if they desired; however, each child gave an oral report about what he had read, and often illustrated the most interesting parts.

Another type of follow-up work was to make a list of new words, unusual words, or unknown words. These were discussed in the reading group, or individually with the teacher; all were carefully checked by the teacher with each child. In the beginning, many children had three to five words each day in such a list; as time passed, the higher groups asked about only one or two words each week. Sometimes these words were used by individual children as follow-up work to strengthen a particular skill.

When a follow-up type of activity had been learned by a group in their basic reader study period, it was typed for general use with any independent reading book. These typed directions were placed in a file for individual use. Sometimes a child chose one of these follow-up type of activities because he found it fun; sometimes it was used as an assignment to help a particular child or group of children. If these assignments were not self-checking, each child checked his work with the teacher. This gave further individual contact between the child and the teacher. It seems educationally sound that some reading activities be not self-checking, in order that the teacher may be sure the child really understands. As an example, one type of such activity may

ask the child to make a list of words which begin with "wh" to help him with the difference in the beginning sound of such words and those which begin with "w". A child may be able to find "what" in his book, but when reading it orally calls it "that"; or he can *look* at "where," find it in his book, but call it "were." Such errors can be overcome individually when the child is checking his work alone with the teacher.

Among the independent related reading activities for individual use were sets of weekly readers, a set of "test" type stories for comprehension, and the file of follow-up activities described above. Many children increasingly showed preference for more reading as an independent activity. Some chose research in science or other topics of individual or group interest. One child worked on a reference file which listed titles of books and pages where science information could be found about insects, reptiles, and shells.

Some authorities may suggest that follow-up work for individualized independent reading could discourage a child from reading because it would involve work and not as much fun as reading for pure enjoyment. However, if individualized reading needs are to be met, it seems to the author that in addition to choosing a book to read for just pure enjoyment, there is a place for helping a child to find that he can also use a book to help him progress to another reading level.

Grouping of the children sometimes remained according to the ability levels, as when working with basal readers. But sometimes other groupings were made according to interests, or skill needs. When

grouped according to interests, children reading about one subject, such as animals or pets, share their stories in small groups or sometimes with the entire class. Another group might be interested in a phase of science, share their findings, or read to prove answers to children's questions concerning science. Still another grouping might be based on a specific need for a basic reading skill.

By continuing the basic organization of the nine-point program in the reading hour, it gave opportunity in individual reading periods for children to read for a period of twenty minutes to an hour, according to their choice or interest span. Thus it provided for a change in reading activities for the child whose independent reading interest span was short.

Records kept for each child were simple but concise. Each child recorded on an individual card the title of the book he had chosen, and the dates showing when he began to read the book and when he

finished it. The teacher kept a record for each child when he read individually with her. This record indicated words he needed to study, specific word attack and comprehension skills he needed, and notations concerning needs for oral expression. Such notations provided the basis for planning teaching in these areas for each child or for several children who had similar needs. These notations from individual reading also helped the teacher to guide the child in a better selection of reading materials to meet his individual needs.

The following tables, showing ranges with their medians, report the results of achievement (grade score) tests in reading comprehension, and the results of tests in mental ability. These tests were given to two second grade classes with which the author used the above described individualized reading plan, in different semesters.

Table A¹ shows the scores for thirty-two (32) children (chronological age

GRADE SCORE ABILITY AND MENTAL ABILITY RANGES WITH MEDIANS

TABLE A¹ Reading Comprehension*

Number	Mar.	Median	June	Median	Inc.	I.Q.	Median	X.A.
A2-10	4.3-6.9	5.0	4.4-8.9	5.6	.6	103-143	121	3.2-4.0
A2- 7	3.1-3.8	3.5	3.6-5.6	4.5	1.0	104-143	121	3.0-4.3
A2- 7	2.3-2.9	2.6	2.5-3.8	3.4	.8	90-120	117	2.1-3.6
A2- 8	1.6-1.9	1.8	2.0-2.5	2.2	.4	86-127	101	3.0-3.6

TABLE B¹

Number	Sept.	Median	Jan.	Median	Inc.	I.Q.	Median	X.A.
A2-10	1.5-3.7	2.2	1.7-5.6	2.5	.3	92-122	107	2.3-3.6
B2-12	1.7-3.9	1.9	2.1-6.9	2.8	.9	110-127	115	2.0-3.1
B2-11	1.5-1.9	1.7	1.7-3.5	1.9	.2	95-127	107	1.9-3.5

TABLE C¹

Number	Sept.	Median	Jan.	Median	Inc.	I.Q.	Median	X.A.
H-12	2.1-3.9	2.5	2.5-6.9	3.3	.8	101-127	116	2.4-3.6
M-11	1.6-2.2	1.8	2.1-3.5	2.5	.8	97-127	115	1.9-3.5
L-10	1.5-1.8	1.6	1.7-2.1	1.7	.1	92-115	104	1.9-2.9

*Gates Primary Reading Tests, Form 1, Type 2, given B2 groups.

Gates Advanced Reading Tests, Form 1, Type 2, given A2 groups.

range of 7.4-8.3) in the second semester of the second grade (grade placement 2.6 in March). It should be read: ten children ranged in reading comprehension ability from fourth grade and three months (4.3) to sixth grade and nine month (6.9) in March; their reading abilities ranged from fourth grade four months (4.4) to eighth grade and nine months (8.9) in June; the median score of this group was fifth grade level (5.0) in March and was fifth grade and six months (5.6) in June. The median increase was

to Table A¹. These tables show the scores for thirty-three (33) children, ten of whom (chronological age range of 7.4-7.9) were in the second semester of the second grade (grade placement 2.5 in September), and twenty-three of whom (chronological age range 6.5-7.9) were in the first semester of the second grade (grade placement 2.0 in September). The first twelve of these children (chronological age range 6.9-7.4) showed the highest test scores; the other eleven children (chronological age range 6.5-7.9) showed

GRADE SCORE ABILITY RANGE WITH MEDIANS

TABLE A²

Reading Vocabulary*

Number	Mar.	Median	June	Median	Inc.
A2-10	3.5-5.0	4.0	4.3-6.7	5.4	1.4
A2- 7	3.0-4.3	3.4	3.4-5.0	4.2	.8
A2- 7	2.6-3.1	2.6	2.0-3.5	3.1	.5
A2- 8	1.7-2.4	2.1	2.0-2.7	2.2	.1

TABLE B²

Number	Sept.	Median	Jan.	Median	Inc.
A2-10	2.0-4.7	2.2	2.1-5.4	2.3	.1
B2-12	1.9-3.8	2.4	2.7-4.7	3.0	.6
B2-11	1.4-2.5	1.8	1.6-3.8	2.4	.6

TABLE C²

H-12	2.0-4.7	2.4	2.1-4.7	3.2	.8
M-11	1.9-2.5	2.2	2.1-3.8	2.7	.5
L-10	1.4-2.2	2.0	1.6-2.6	2.2	.2

*Gates Primary Reading Tests, Form 1, Type 1, given B2 groups.

Gates Advanced Reading Tests, Form 1, Type 1, given A2 groups.

six months (.6) in the three months period. The mental ability range for this group was 103-143, with a median ability of 121; the expectancy ability was third grade and two months (3.2) to fourth grade (4.0), as determined by the chronological age and mental ability test given the group.

Tables B¹ and C¹ can be read similarly

the lowest test scores of the twenty-three children in the first semester of the second grade. Table B¹ shows the results of the tests according to the semester grade placements of the children.

In addition, Table C¹ shows the scores in mixed groupings of grade placement within reading ability groupings of "high" (H), "middle" (M), and "low" (L)

abilities of the children as selected for the nine-point reading program. Thus the "high" group (chronological age range 6.7-7.8) had five children who were in the second semester of the second grade (A2) and seven who were in the first semester (B2); the "middle" group (chronological age range 6.5-6.9) had two children who were in the second semester (A2), and ten children who were in the first semester (B2); the "low" group (chronological age range 6.10-7.5) had three children who were in the second semester (A2), and seven children who were in the first semester (B2).

Tables A², B² and C², showing ranges with their medians, report the results of achievement (grade score) test in reading vocabulary; the tests of mental ability and the expectancy achievements would be the same for the identical groupings shown in tables A¹, B¹ and C¹. These tables can be read similarly.

Since this report has been concerned only with describing an individual reading program, the above statistical reports have been included to indicate the results obtained in two classes, a total of sixty-five children; one was taught in the spring semester of 1957, and the second was taught in the fall semester of 1957-58, in Bellagio Road Elementary School, Los

Angeles City Schools. For many reasons obvious to those interested in the findings, no attempt has been made to draw conclusions from the test data and no comparisons have been made.

In conclusion, it seems to the author that developing a concern for raising the individual reading level of each child, and a plan to do something about it, are two prime requisites for a successful individualized program. The experiences in teaching these two groups of children with their many individual differences point the way for including as many techniques of teaching reading in an individualized program as in any other type of reading program. The variety of techniques to be used will depend upon the initiative of the teacher and the recognition of the needs of the children with whom the teacher is working. It does require more time to plan and evaluate the work of each child in an individualized program than is required for a regular reading program, but the fact that children *do read* and seem to thoroughly enjoy it, is the gratifying result. Better work habits seemed to be established, and an increased achievement level was indicated. Children seemed to develop a real enjoyment in reading, not only for fun, but for locating factual and other interesting information as well.

E. P. DUTTON-JOHN MACRAE AWARD for the advancement of library service to children was presented to Effie Lee Morris, Children's Librarian Specialist of the Library for the Blind, New York Public Library.

GROLIER SOCIETY AWARD was presented to Mary Peacock Douglas, supervisor of Public School Libraries, Raleigh, North Carolina, in

recognition for her outstanding contributions to the reading of young people.

1958 DOROTHY CANFIELD FISHER CHILDREN'S BOOK AWARD, sponsored by the Vermont Free Public Library Commission and the Vermont Congress of Parents and Teachers and chosen by the Vermont school children in grades 4-8, was won by Beverly Cleary's FIFTEEN (Morrow).

English As A Foreign Language

Living in a cosmopolitan place such as Mexico City makes it highly desirable, if not a social and economic necessity, to know English. The rapid influx of North Americans and other English-speaking people has aided in strengthening English as an official language throughout the world.

The necessity for communication has given rise over the last fifteen or twenty years to many private bi-lingual schools in Mexico City. Some of these so-called "schools" are money-making affairs only. It seems as if anyone who can speak English puts up a sign and goes into business. These short-lived schools are a local problem, but the public schools are conscientious in their teaching of foreign languages. A few schools successfully manage a curriculum in three languages, the native Spanish and two others, but the majority of schools offer only two, Spanish and one foreign language. Not all the teachers are from Mexico; many of them come from the country whose language they teach.

In a typical Spanish-English school each grade is divided into two classes or more, if the size of the group warrants it. One class spends the first half of the school day with the Spanish teacher, completing the required government curriculum, which includes geography, history, and mathematics, while the other half of the grade is with the English teacher, devoting itself exclusively to learning English. At mid-morning the children all have a half-hour recess together. They then exchange teachers, who repeat the program

of the first part of the day. If the grade is divided as to ability or degree of preparation, the curriculum may vary.

The teacher from an English-speaking country, such as the United States, is confronted with many problems in teaching English as a foreign language. She usually solves them by her own ingenuity. There are excellent orientation courses available to give the teacher aid in teaching English, but these courses are mainly preoccupied with the teaching of adults and not of children, who require an entirely different approach.

As with the orientation courses, the textbooks are slanted towards adult teaching. It is surprising that among the competent, experienced teachers working with Mexican grade-school children, none has published a book handling the children's problems with a foreign language. The books used in the average classroom are the same ones used in the schools in the United States.

In pre-primary the pupils begin to read in English only. They do not start reading in their own language, Spanish, until the first grade. English phonetics, which are difficult for children knowing English, are even more difficult for these non-English-speaking children. The solution is repetition, using flash cards, and having the students repeat after the teacher.

It is a common mistake to misspell words in one's language. And Mexican children are no exception. But in learning

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English, the children tend to spell phonetically, using the Spanish alphabet sounds.

For example, the combination of letters *gua* has roughly the sound of the English *w*, as in the Spanish word for water, *agua*. Mexican pupils would write *guater* instead of *water*.

Another phonetic problem that confronts the class is the pronunciation of the letters "b" and "w." The difference between them is indistinguishable in Spanish, but in English a sharp distinction must be made. Mexican children call them "big b" and "little b," pronouncing them exactly alike.

Repetition is of value in these two cases. In the case of "w" a list of words beginning with the sound would be written on the board. Distinguishing between sounds is also done by extensive oral repetition.

The teacher who knows the pupils' native language is able to recognize their problems and clarify them by comparisons in both languages. Her knowledge of Spanish is a help when she finds that in a composition a student has expressed himself beautifully, but being a poor speller he has written the entire paper phonetically. An example of this phonetic confusion is a sentence such as:

Da voy's mudder guas angri vecas hi guent
in da guater and got guet.

Some educators maintain that it is preferable that the teacher not know Spanish, so that the students will hear only English spoken in class. If they know that the teacher understands Spanish, the children will naturally find it easier to speak to her in Spanish. Only the more conscientious pupils would make the effort to speak English.

Often the knowledge of Spanish will aid the teacher in understanding her students' difficulties. Besides explaining grammar and phonetics, the Spanish-speaking teacher is able to help in translating. Silent reading plays a major role in the English class. As in any foreign language, almost every sentence has to be translated. The literal translation often sounds extremely silly in Spanish. Consequently, the teacher who speaks Spanish is able to assure complete understanding of the lesson.

Naturally, the teacher limits her explanations in Spanish as much as possible, so that the class has practice in grasping spoken English. Usually she must be very insistent that the class gets as much practice in conversation as possible. One method is to act out the stories in the reader. Having a grocery store or make-believe telephone conversations makes general conversation and vocabulary learning entertaining as well as easy.

Each teacher develops her own system of teaching vocabulary. She often has flash cards in Spanish, to which the class answers in English, or vice versa. Many teachers dislike too much translating. They prefer to have the children act out the words and use them in sentences, the context giving the word meaning.

Composition is another difficult activity for children studying English. Expressing themselves in their own language is a problem for young children, but writing in a language in which they lack the basic tools is definitely a task. A good practice in English classes is rearranging mixed-up sentences. Later, with even the rudiments of grammar and vocabulary, the children write simple descriptions about

colorful pictures cut from magazines.

These methods all are used to meet the problems in bi-lingual primary schools. Each new teacher finds a number of challenging aspects in her job, and she

experiences a thrill whenever she discovers a new and better method for teaching her class English. Her reward is the frantic waving of a little hand and the familiar, "Mees, Mees, may I answer?"

JEAN DE SALES BERTRAM

Creative Dramatics in the School

Twenty-three first graders reached forward from their chairs to pick imaginary flowers.

The teacher had just shared a poem with them and now they were pantomiming parts in preparation for a longer presentation through creative dramatics. As they broke daffodils, irises, and petunias half-way down the stems, some looked at them with absorbed interest; others were eager to smell the flowers of their choice. Jimmy buried his nose deep into his fist to sniff the imaginary blossom clutched between his thumb and forefinger. Inhaling its sweet scent, he smiled at Teacher who bent forward to whisper: "Oh, Jimmy, look at the pollen all over your nose."

Opening his fist, Jimmy let go the blossom, reached in his back pocket for a handkerchief, and then began vigorously to scrub the end of his nose. It was a moment full of magic and wonder for child and teacher alike.

These are not rare occurrences in a creative dramatics class, as more and more teachers are discovering. To measure the extent to which creative dramatics is used in the curriculum across the nation, a questionnaire was forwarded to schools, in 48 states. Results were originally reported to the Children's Theatre Conference last

August when it met at Tufts University, Boston. Since then additional data have been gathered and the latest results tabulated.

Designed to measure the extent to which creative dramatics is used in the schools, to determine whether or not there is any integration among creative dramatics and other arts, and if so how, the questionnaires were sent to state supervisors of language arts activities in the state board of education offices of every state capital, to supervisors of language arts activities of city school systems in key cities, and to city school teachers listed as members of the Children's Theatre Conference.

Returns brought a 38% response from 70% of the states. Responses from ten states read "Creative Dramatics Not Used" while other responses indicated a spotty use of creative dramatics in ten other states. The use of creative dramatics appeared, on the basis of information received, to be most widespread in Florida and Wisconsin. A tabulation of results from all states reporting may be secured on request.

But beyond a series of percentages and check-marks what has this survey re-

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vealed? What significant factors were unfolded? One educator wrote across the top of the questionnaire: "The term creative dramatics is not defined so I am at a loss to know just what you mean."

Here is the first significant factor to be considered: There are still some among us who do not understand what is creative dramatics, what are its goals, and how it is a part of the whole field of drama for children. For those who share our honest educator's loss, a discussion of terms may be found in the May, 1956, issue of *Educational Theatre Journal* (pages 139-142) in an article entitled "Drama with and for Children: An Interpretation of Terms." One of the statements therein refers to creative dramatics as an activity

"... in which children with the guidance of an imaginative teacher or leader create scenes or plays and perform them with improvised dialogue and action. Personal development of players is the goal, rather than the satisfaction of a child audience. Scenery and costumes are rarely used. If this informal drama is presented before an audience, it is usually in the nature of a demonstration."

Another significant factor appeared in the space provided for comments on the questionnaire. (Some even wrote lengthy letters.) From all sections of the country, educators and administrators stressed the importance of the teaching and the difficulty in getting teachers for creative dramatics. Here are some comments extending from Portland, Maine, to Birmingham, Alabama, and across to Michigan and Wisconsin.

"Creative teachers use it constantly. It is growing in use." —Gwendolen E. Flanagan, Director of Art, Portland (Maine) Public Schools.

"The amount of Creative Dramatics used and the correlation to other subjects depends entirely upon the particular bent and skill of individual teachers . . . We are using it more and more as our teachers gain skill and self-confidence in handling it." —Mary Poore, Supervisor of Handwriting and Auditoriums, Board of Education, Birmingham, Alabama.

"The difficulty we have, as do so many others, is to keep abreast of the interest and the need in supplying leaders trained in Creative Dramatics." —Helen Brown, Theatre and Speech Coordinator, Mott Foundation Program of the Flint (Michigan) Board of Education.

"The extent to which it is used in our schools is greatly dependent upon the teacher. Primary, intermediate, and upper grade teachers make use of creative dramatics. To assist teachers, our in-service education courses include a class in creative dramatics which is taught by Robert Friedel." —Lillian C. Paukner, Director, Division of Curriculum and Instruction, Upper Grade Department, Milwaukee (Wisconsin) Public Schools.

What can we do about this creative dramatics teacher shortage? (1) We need additional courses in our colleges and universities to train teachers. (2) We need a selling job in the communities across the country. (3) We need increased flexibility in the curriculum. For example, some schools schedule so tightly that there is no time for creative dramatics.

This teacher shortage, however, is but one indication of the great growth of the total concept of creative dramatics. From Sacramento, California, Helen Heffernan, Chief of the Bureau of Elementary Education, State Department of Education wrote:

"Recently we have published two new teachers guides to education. One is devoted to early childhood education and the second to later childhood education. We have given a great deal of emphasis

in both volumes to the use of dramatic play and to creative expression in the other art fields."

Teachers are thinking of such broad applications as improvement of leisure time. This comment came from the office of Superintendent Thomas D. Bailey, State Department of Education, Tallahassee, Florida:

"In an activity connected with worthwhile leisure-time, the children recreated their chores, tasks, boredom from having nothing to do, to indicate the variety of out-of-school activities in which they were participating. They developed backdrops, painted or sketched scenes relative to out-of-school activities, and selected literature that related to out-of-school activities. They developed a sense of values in relation to leisure-time activity and discussed values in relation to their normal growth and development and eventual responsibilities as adults."

Its relationship to the whole curriculum is being increasingly appreciated as indicated by W. Dale Chismore, Regional Consultant, State Department of Public Instruction, Des Moines, Iowa:

"Creative dramatics is integrated with many areas of instruction as arithmetic; art education; music; language arts; social studies; health and safety education; and reading. In fact we are increasingly encouraging greater horizontal integration and the use of more diversified media for enriching instruction and improving teaching methods, 'creative dramatics' being one of the media which is encouraged."

Or, as Helen F. Olson, Administrative and Service Center, Seattle (Washington) Public Schools, has put it:

"Since the objects of creative dramatics are to relax the children, afford them freedom to create and interpret, and encourage creative thinking, this form of meaningful play lends itself to many classroom activities."

Certainly creative dramatics is not in the least isolated from other programs in the curriculum. From Mildred A. Carlson, Consultant in Elementary Curriculum, Minneapolis (Minnesota) Public Schools, came this comment:

"Creative dramatics . . . is not an isolated subject taught as an independent skill. It is used more likely as the vehicle to extend or strengthen ideas, knowledges, attitudes, and talents of children. Interpretation may be the key reason for its use, or organization of ideas into a sequential and interesting presentation. Sometimes it aids in a child's own insightfulness. I believe teachers are growing in their understanding of creative dramatics and in ways that it can be used effectively."

And more and more people are realizing the value of teaching it early. A comment from Lynette Muller, Halstead School, Yonkers, New York, is typical:

"I find eighth graders eager to do creative dramatics—and able to do it well if exposed in earlier years. If they have had no opportunity before, they are usually inhibited. However, some are able to overcome this by watching the wholehearted enjoyment of others. I find learning is more complete. The first week at school groups work out a dramatization of school rules for Assembly. I learn to know students quickly, and they never forget rules. It is hard to judge how much or how little (I use it) as I just use it to get ideas in youngster's heads—get together a quick program, etc."

It is very encouraging to see the imaginative application of creative dramatics in many areas, but we must guard it and maintain it as an art. There may be a temptation to make creative dramatics the cart-horse for every subject in the curriculum; however, creative dramatics is essentially an art form, and it should remain an aesthetic experience for the chil-

dren. Some are seeing interesting relationships between creative drama and other arts. Mary Perrine, Mt. Tremper, New York, wrote:

... the reason I believe so thoroughly in "rhythms" as a fundamental subject is that it develops and encourages the creative power of the individual and provides a springboard for his expression of those powers in all of the other arts. Theatre in the Greek sense was pretty all inclusive and I think that it certainly should be so for children—if left to their own devices they usually call on the resources of "total theatre" to express an experience. For example—fourth grade children, inspired by a whaling exhibit which they had seen, enacted everything they felt and thought about the ocean, from sea witches and storm clouds to sailors in all their seafaring activities. This involved the creating of sound effects on percussion instruments and construction of boats and rocky caves out of benches and boxes. Certainly dance, music, acting, art—in the use of designed construction—were all combined.

And Dorothy Kester, Akron (Ohio) Public Schools, noted that "Dance is used for mood and understanding of characters and plot."

Some are looking ahead to broad applications. In California, for example, responses showed an interest in creative dramatics as a tool for children's theatre. But again, let us fortify our watchtowers. Let us examine our approach and ask: in all these activities are we more con-

cerned with the product of the art, or with what is happening to the child? We must not forget that when the child is enjoying an aesthetic experience, seeing relationships for himself, and approaching life with a sense of wonder and mystery he is moving toward the achievement of the ultimate. The teacher has, withal, the privilege and responsibility of bringing out hidden and unused power, skimming away the fear.

We remember with Hughes Mearns that "There is such a thing as contagion of mind, spirit acting upon spirit; it is an important instrument of education; perhaps it is the only important one."¹ It is what he goes on to call touching "lightly but with a magic wand."

And that magic wand is all the wonder, and mystery, and joy of life itself. For when that wand is waved and the child begins to express his feelings honestly and spontaneously, he brings from the very depths of his individual inner being that most precious element of childhood—his innate sense of wonder and mystery for all of life. Through creative dramatics, teachers have a splendid opportunity to let the child explore and wonder for himself. Let us keep the wonder and the magic in our play.

¹Hughes, Mearns. *The Creative Adult*. New York: Doubleday, Doran & Co., Inc., 1940. 208.

A WORLD OF CHILDREN. This list of stories about the world over was elected for the pleasure of American children and for the development of their understanding, and compiled by a special committee of the American Library Association Children's Services Division

under the chairmanship of Mrs. Winifred Ragsdale, Contra Costa County Library, Martinez, California. Single copies may be obtained by sending a self-addressed stamped envelope to the CSD Office, ALA, 50 East Huron St., Chicago 11, Ill.

HELEN WEST
WITH
MARIAN WOZENCRAFT

Can We Meet Individual Differences?

How do you meet the needs of the repeater who can't read "those baby stories," but who can give a vivid account of Zorro's latest adventures, and, in the same class, persuade the child who has a lead in a Karamu children's play to say with enthusiasm, "Oh, oh! See, see!"? In this class may be a child who insists on saying "dawg" instead of "puppy" and another who must be encouraged to read with expression, "See father help!" when he knows *his* father is in the Workhouse for *not* helping.

Individual differences in language? Indeed, yes! Toward what goals should we strive when the parents of some of the children speak no English, and others, American-born, speak but a reasonable facsimile; when some parents, unschooled themselves, want the best for their children, while others are just marking time until work slacks up and they can return to their home state.

It has been my experience to witness an almost complete change in pupil make-up in a city school building. During my first years in the building the majority of my pupils came from middle-class Jewish homes, and the others for the most part from middle-class Negro homes. Despite the normal individual differences found in any classroom, these boys and girls did have in common large, comfortably furnished homes, interested parents, well-kept clothing, well-prepared meals, regular sleeping hours, and an enthusiasm for

school. The reading groups hungrily devoured book after book, and the "Show and Tell" time revealed surprisingly large vocabularies.

Contrast this to the class make-up today, after the neighborhood has "changed." A community survey would find few of the original Jewish families and few of the Negro professional families. Instead, there are families of "displaced persons" from Europe, Negro migrants from other sections of the country, and white families from the "hills" or small mining towns out of the state. Houses are overcrowded—a family per room, eight families per house, in some cases. The same tree-shaded streets and spacious homes now send 1200 children to a school where the enrollment used to be 500.

Individual differences among the parents are striking. Many quit school at an early age to go to work. Their vocabulary differences are especially apparent at P. T. A. functions, where, for some, clearly enunciated "youse" punctuate every other sentence. But a few of the older settlers are also present, to speak correctly and condescendingly in their turn.

The notes the children bring to school reveal their backgrounds. When Cleo lost her rubbers, her mother wrote in excitement:

Mrs. West is a teacher in the Woodland Hills School. Dr. Wozencraft is an assistant professor at Fenn College, Cleveland, Ohio.

Dear Mrs. West,

Cleo F. left her over shoes at school this noon she say a little girl nome Kay left school before 12:00 o'clock look like wearing her Rubbers

they are Brown Zipper up Front Fer around top Size 2 they also hove Cleo's nome in them I bought last winter they are good no worn wholes *Please*. Ask the children about them *Will you* Thank you so very much As Ever Evelina Jones

While some of the notes are about property or are to explain a child's need to leave the room frequently, many show concern about the child's progress in school. An interested mother wrote:

Dear Mrs. West,

I am realey sorry that Otto dont take no entrance in trying to learn what he should I have Books here at home I try to learn him how to read and rite and spell I looses hours with him, trying to learn him he will be 8 years old in Jan. and realey dont no his A. B. C. good you just hafter get hard with him I think it would do him a little good

from R. Brown

A mother of a mentally defective child, when requested to keep her child at home until a referral could be made, indignantly wrote back:

My boy is not crazy and I am goin to sen him to this school every day untell he can go to another school Willie is a good boy he have a rite to go to school let him just set.

Yet as those notes come in, others also appear on fine blue stationery, and in beautiful handwriting, as for example:

Dear Mrs. West,

I am pleased with the little plant—and the other Mother's Day gift. You do very clever things—and letting the children watch a seed develop in the springtime was fine. I am pleased with all Candy has learned. I have watched a little plant grow

for six years—and then to see someone else take it and develop it is very gratifying. To be frank, I wouldn't have chosen this school—but I think God chose it for me. Candy has a permanently established feeling of true brotherhood—and the whole thing has been a revelation to me. Thanks for a job well done.

Sincerely,

Mary Smith

Individual differences in language?

There is no comparison between the oral expression of the youngster who comes to school with a key suspended on a dirty string around his neck, and who goes home to a lunch of a sandwich, pop, and potato chips, and the youngster whose over-solicitous mother drives her to and from school, and from there to music, dancing, or skating lessons.

In one case the child has been accustomed to hearing correct language usage all her life. In the other case the time spent in class on "I saw; I have seen," cannot lead to transfer of learning to out-of-school activities when Mother unfailingly says, "Guess who I seen today?"

How can you make a child aware of language faults without making him unduly critical of his own family?

Is it even really desirable to interfere with the child's flow of thought by correcting his grammar? Nothing is more deadening than to watch the sparkle leave a child's eye when his excited story is interrupted by the teacher's "Say *saw*, not *seen*," or, "It *doesn't*, not it *don't*."

Yet we as teachers *must* take care of these individual differences. We must realize that at times letting a child pour out what he has to say is more important than correcting his mistakes and that at other times stressing correctness of speech

is necessary. We must take the time to know the children better. By working with them on their own levels, in the

proper atmosphere, we can help them experience the success, varying as it may be, that *all* should enjoy.

COUNCIL PASSES 50,000

At the opening general session of the Detroit NCTE convention in 1954, when NCTE members and subscribers totaled 22,993, Executive Secretary J. N. Hook proposed a far-reaching plan for increasing NCTE services and membership. He recommended setting 50,000 members and subscribers as the goal for 1960 and suggested the slogan "Fifty by Sixty."

In late November of 1958, two years ahead of schedule, the total of members and subscribers reached 50,021.

In commenting on the tremendous growth, Dr. Hook said, "All members share in the credit. Our Public Relations Representatives and the officers of our affiliates have done a splendid job. Countless members have persuaded other teachers to join us in our professional tasks. Our headquarters office staff has worked cheerfully, hard, and efficiently.

"I like to think," Dr. Hook added, "that NCTE's services to the profession have increased in proportion to its growth. Our new publications, including the new magazine *Abstracts of English Studies*, have been numerous

and significant. We make available at reduced cost over 200 new items useful in the classroom or for the teacher's professional background. A number of new committees are performing important tasks, and the Commission on the Profession gives promise of making an important contribution. Meanwhile long-established committees and the Commission on the Curriculum continue their significant work. Relationships with other professional organizations are closer than ever."

Dr. Hook then commented on membership dues and the Council's projected new headquarters. "It is gratifying that we have so far been able to hold dues at \$4.00 when other organizations have been substantially increasing theirs. It is good to know also that the Council will soon—for the first time in its history—have its own headquarters, planned and erected by the Council for its own use at an estimated cost of \$125,000. The money is available, so that no begging, no increase in dues, will be necessary for the construction. But the money would not have been available had it not been for the efforts of so many splendid teachers."

PLAY PUBLISHERS AND DISTRIBUTORS. ANTA National Theatre Service, 1545 Broadway, New York 36, offers this list of names and addresses of firms which publish and distribute plays for nonprofessional production, free. Inexpensive pamphlets on children's theater and how to organize and operate a community theater are also available on request.

THE COMBINED BOOK EXHIBIT is celebrating its 25th anniversary this year, having been founded in 1933. Mr. Thomas J. McLaughlin is Director and Editor of these exhibits and the catalogs which over the years have proved such valuable additions to library and educational conventions.

Poor Readers and Mental Health

The Problem

It has been estimated that one person in twenty will at some time in his life be admitted to a hospital because of a mental disorder; another one in twenty will at some time in his life be temporarily incapacitated by emotional or nervous instability. It is well established that many of these breakdowns could be avoided by the provisions of more desirable conditions in the home, community, and school.¹

A major factor in school-caused emotional upsets is lack of achievement in certain areas upon which the culture has placed a high premium. The most important of these skills is reading. There is no other school skill which *everybody* is called upon to perform more than reading. It is believed, then, that prolonged failure to perform a task which our verbal culture expects of everyone may contribute to poor mental health.

Conversely, failure to learn to read has been attributed to the emotional stress and strain caused by poor family or peer relationships. Thus, the interaction of these forces may become a vicious circle in which the child not only develops serious emotional difficulties but also fails to make satisfactory progress in the important task of learning to read.²

It was an interest in this relationship between mental health and reading retardation which prompted this paper. Specifically, an answer was sought to this question: Are retarded readers and average readers really different as to various aspects of mental health?

Measurement Devices Used

Many studies have been made of the relationship between emotional or personality factors and reading retardation. However, most of these studies have employed the somewhat subjective and quite complicated projective

personality devices. These techniques, while invaluable to the trained psychometrist, are often confusing to the classroom teacher. Other studies have used more objective measuring devices but have contaminated results with error caused by the subjects' lack of reading ability.

In the present study, an objective mental health status device was used. The *Mental Health Analysis* published by the California Test Bureau contains two hundred "yes-no" questions designed to sample behavior in ten aspects of mental health.

In order to minimize reading disability error, the two hundred items were read orally to the subjects who responded on an answer sheet.

Another important aspect of mental health which some research indicates is not measured by the *Mental Health Analysis* is social adjustment.³ Social adjustment is defined as the degree to which a person is accepted by his peers and the degree to which he accepts his peers. A simple choice-of-friends type sociometric device was used to measure this factor.

Research Design

In order to answer the basic question, "Are retarded readers and average readers really

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¹Herbert A. Carroll, "Need for Programs of Mental Health," *Mental Health in Modern Education*, Fifty-fourth Yearbook of the National Society for the Study of Education (Chicago: University of Chicago Press, 1955), p. 1.

²Helen M. Robinson, *Why Pupils Fail in Reading* (Chicago: University of Chicago Press, 1946), pp. 78-85.

³E. L. Greenblatt, "Relationship of Mental Health and Social Status," *Journal of Educational Research*, 44; 193-204, November, 1950.

different as to various aspects of mental health?" the following research design was used.

The status of various aspects of the mental health of a population of pupils retarded two or more years in reading was measured. The same measurements were made of a sample population of average fifth-grade readers. Statistical comparisons were then made of the two groups to test the null hypothesis that there is no real difference between retarded readers and average readers insofar as mental health is concerned.

Every fifth-grade pupil in the twenty-nine white elementary schools in Baton Rouge, Louisiana, reading at third grade, fifth month, or below who had an I.Q. of 86 or above was included in the Retarded Reader group. This group was composed of thirty-four boys and nine girls which is consistent with the four to one ratio of boys to girls usually found in reading disability groups.

The comparison group of Average Readers was made up of twenty-nine pupils selected at

random from those fifth graders reading at or slightly above fifth grade level. There were eighteen boys and eleven girls in this Average Reading group.

Results of the Comparisons

In Table I the statistical difference between the RR group and the AR group on each of the *Mental Health Analysis* scores may be seen. All differences except that for the Physical Defects score are in favor of the Average Reader group.

The criterion to be used in evaluating the significance of the *t* ratios was set at .05 for this study. Five of the ten subscores and the total score on the *Mental Health Analysis* showed significant differences between the RR group and the AR group means.

On Behavioral Immaturity there was a difference in means of the two groups which was significant at the .05 level. This difference in the RR and AR groups suggests that fifth-grade pupils who are two years retarded in reading are not as mature in their behavior as are their classmates who read up to grade level.

TABLE I
COMPARISONS OF THE AR GROUP AND THE RR GROUP ON THE SCORES OF THE MENTAL HEALTH ANALYSIS

Score	Group Means		Difference in Means	<i>t</i> ratio	Significance Level
	AR	RR			
Behavioral Immaturity	15.9	14.2	1.7	2.31	.05
Emotional Instability	12.7	11.5	1.2	1.19	NS
Feelings of Inadequacy	13.4	11.8	1.6	1.56	NS
Physical Defects	17.9	18.3	-.4*	.76	NS
Nervous Manifestations	14.7	12.7	2.0	1.92	NS
Close Personal Relationships	18.1	17.2	.9	1.60	NS
Inter-Personal Skills	16.7	15.2	1.5	2.08	.05
Social Participation	17.2	15.6	1.6	2.54	.02
Satisfying Work and Recreation	16.6	15.5	1.1	2.29	.05
Adequate Outlook and Goals	17.1	15.7	1.4	3.21	.01
Total Mental Health Analysis Score	160.10	147.98	12.12	2.97	.01

*This difference in favor of the RR group.

A mean difference significant at the .05 level on the Inter-Personal Skills subscore points out that poor readers, as a group, do not have as many skills in personal relations as do average readers.

Social Participation is another subscore on which the RR and AR groups differed statistically. This could be interpreted as meaning that pupils with reading disability do not take part in social affairs as do their more able classmates.

A significant difference between the two groups' means on Satisfying Work and Recreation scores indicates that poor readers may not have as many satisfying hobbies and other activities as do good readers.

The difference between the two groups on the Adequate Outlook and Goals score was significant beyond the .01 level. This would suggest that, as a group, retarded readers do not have the adequate outlooks and goals possessed by average readers.

The difference between the two groups on the overall MHA score was significant at the .01 level.

Another even more strikingly significant difference in these two groups may be seen in Table II. Data on the number of sociometric choices for each group are presented in this table. Both differences here, again, are in favor of the Average Reader group.

TABLE II
COMPARISONS OF THE AR GROUP AND THE RR GROUP ON THE SOCIOMETRIC DATA

Sociometric Data	Group Means		Difference in Means	t ratio	Significance Level
	AR	RR			
Number of classmates chosen on the sociometric device by each subject	4.6	3.3	1.3	3.31	.01
Number of times each subject was chosen by his classmates on the sociometric device	4.6	2.0	2.6	3.97	.001

The sociometric question used was: "If seating were rearranged in your classroom and you could choose anyone to sit near you, whom would you choose?" The number of names chosen by each pupil was used as an index of "accepting" behavior. The number of times each pupil was chosen by classmates was used as an index of the degree to which he was "accepted" by his classmates.

The differences favoring the AR group over the RR group on both social adjustment scores

were highly significant, .01 and .001. This leaves little room for doubt that real differences exist between retarded readers and average readers insofar as these aspects of adjustment are concerned.

Implications of the study

Of course, no cause-effect relationship between mental health and reading achievement can be inferred from the findings of this study. Rather, the findings of this investigation pre-

sent additional evidence that poor mental health and reading retardation go together.

The implication here for the classroom teacher who deals with these retarded readers is that all remedial reading instruction should be based upon the principles of good mental health. This type of remedial teaching will be no less effective insofar as word attack and comprehension skills are concerned; and teaching based upon the improvement of the interpersonal skills, the attainment of new satisfactions from work and play, and the promotion

of better social adjustment can only improve the mental health of the pupil.

This is not to say that classroom teachers should undertake psychotherapy for which they are not qualified. Psychoses and serious neuroses should be treated by well-trained psychotherapists. However, the classroom teacher has both the ability and the responsibility to help her pupils develop and maintain the behavioral characteristics of good mental health. In the light of the findings of this and similar studies, the dedicated teacher will not want to do less.

ROBERT CANFIELD

Approaches to Listening Improvement

Ideas for helping children improve their listening ability are appearing in increasing number in the professional literature. These suggestions are usually organized according to skills involved in direct, self-contained lessons or according to the use of activities associated with an integrated teaching unit. One type of organization suggests listening as improved by direct instruction, the latter by incidental instruction. As information is assembled relative to these two approaches, a discerning teacher recognizes the need to provide the type of listening instruction his class especially needs. When the teacher and children together see the need for such activities, a lesson may have as its sole purpose the improvement of a listening skill. On other occasions the teacher may capitalize on a unit activity designed to satisfy another goal but which also provides a splendid opportunity to teach listening skills. In either case improved auditory comprehension should result.

A review of the nature of the listening process reveals that both of these ap-

proaches can help in improving listening. What most people call "listening" is a complex of physical and psychological functionings. Hearings, auditory perception, attention, and refined comprehension skills are involved. The teacher who would improve listening needs to look analytically at the process to determine what approach to instruction to employ. Other things being equal, it is probably safe to predict that the teacher who is the most careful in matching instruction to discovered need will be the most successful listening teacher.

As a guide in selecting particular listening experiences a teacher may want to assess the children's ability to attend. Attention and understanding are factors in the listening process that influence each other. A child who fails to pay attention has little chance to comprehend (conversely the child that fails to understand will not attend for any appreciable length

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of time). There is little use in providing direct skill practice if a readiness to attend is not first achieved and maintained.

What are the factors encouraging attention that a teacher may provide in his classroom? This can be a nebulous question, but it is one that pertains directly to listening improvement. Aside from the child with a typical behavior most children attend well when the following conditions are met:

1. Adequate physical conditions are provided.
 - (a) Comfort in terms of temperature, lighting conditions, and seating arrangement allow full concentration on the experience at hand. Fatigued children also tend to be poorer attenders.
 - (b) The auditory experience is of adequate volume and tonal quality (the teacher's voice is not excluded from this provision).
2. The experience at hand is adjusted to the general interest and intellectual level of the children.
3. The purpose of the experience is understood and accepted by the listener.
4. Opportunities for expressing one's views are interspersed with listening to the contributions of others.
5. Visual and auditory distractions are minimized.
6. Good rapport between the speaker and listener is established.
7. There is abundance and variety in the type of experiences a child is expected to attend to.

These conditions may be considered as checkpoints in determining the causes of poor attention, generally. Among children, who have known behavior problems poor attention may well be part of a much more complex personality maladjustment.

Habits of good attention are built on satisfying experiences. When a child gains enjoyment and satisfaction from listening,

the attention factor ceases to be a limitation.

Successful listening not only depends on a willingness and effort to understand but also the tools with which to recognize and interpret spoken words. Auditory memory, auditory discrimination, word analysis skills, and effective use of context, all influence the extent of one's listening vocabulary. Probably the most significant single factor influencing vocabulary is experience. Many opportunities to hear, see, and talk to people in various situations enlarges the reservoir of words recognized through listening. Through TV and radio many of them come vicariously. Providing a variety of significant experiences for children can be justified on many bases, not the least of which is the influence on vocabulary.

The teacher who is conscious of vocabulary development does not depend on incidental instruction alone to introduce words. The following practices allow for growth of listening vocabulary in the classroom:

1. Judicious use of new words by the teacher in her everyday conversation with the children.
2. Intelligent praise for children exploring with new words.
3. Reading good literature to the class.
4. Noting sound and structure similarities in new words used in speech. Becoming new-word conscious.
5. Use of appropriate recordings, transcriptions, F. M. radio programs, and television.
6. Conversational use of new terms introduced in content subjects.
7. Oral vocabulary games where children guess words on basis of context of structural clues.

Studies by Sister Mary Hollow¹ and Edward Pratt² have shown that listening

comprehension skills as measured by listening tests (not unlike reading tests) can be significantly improved through direct instruction. Reading appropriate selections to children and asking them to recognize main ideas, details, and transitional phrases seem to help perfect the skills involved. The follow-up discussion of relationships of ideas presented orally helps in future listening and reading employing the same skills. Establishing what to listen for and the elements of critical thinking are aspects of listening instruction that can be intelligently guided by the alert teacher.

The teacher's attempts to help children improve their listening reaches a critical point when comprehension skills taught in a "developmental" lesson are applied in a functional listening situation. The true evaluation of attempts to teach vocabulary and organization skills directly is in the children's use of these learnings in social studies, science, etc. While these uses of listening are checkpoints for previous listening instruction, they also afford on-the-spot opportunities to guide children's receptive thinking. Listening is peculiarly functional and, while there are aspects of the skill that benefit from direct instruction, the bulk of listening improvement comes from skillful guidance in its use in receiving and evaluating information in other areas of the curriculum.

The following hypothetical classroom activity might well illustrate the instruction given in a functional learning situation:

- A. A class is launched on a unit on the Congress of the United States. The teacher as an advisor to the planning committee suggests that planning proposals and directions be logically planned and simply stated so the class in listen-

ing to the proposals might quickly grasp the *organization* and *purposes* of the unfolding unit activities. The class will need to be alert in *following directions*, *evaluating* suggestions presented, and in *using information* gained through listening. The role of the teacher in guiding the class in assuming their responsibilities as group members is more than education for group living. It is also the role of a skilled Language Arts teacher improving the "expression" and "reception" skills so vital to the success of any activity.

- B. In planning a "model" Congress the teacher or an alert child poses the question: "What do we want to hear this person's speech for?" "What kind of information will be present?" "Has he the right to speak on this subject?" "What strong feelings do we have about him before he speaks?" Will this influence us? *Critical thinking* before a word of the speech is spoken. A wise teacher capitalizes on such opportunities.
- C. A group of children "passing" a bill through their own Congress find they must make decisions. How well have we understood and interpreted the ideas? Did we get all the information? Do we understand the main part of this bill or are we influenced by only one part of it? *Motivation* and *purpose* for future listening can well result from recognizing the poor listening of the past.
- D. Giving attention to the speaker is essential to good listening. The give and take of a lively debate involves listening closely to be able to reply in the most effective way. Speaking and listening complement each other. Both are improved by the opportunity to engage in the other.

Illustrations of direct instruction in listening

- A. The teacher reads selections to the class and the children select the main idea from possible answers read to them. Allowing the children to prepare their own selections to be read to the class for purpose of selecting of main ideas may well follow.^e

- B. While listening to a selection, the class lists the *transitional* words or phrases they hear.
- C. Lists of statements containing references to facts and opinions are read to the class. The students record "fact" or "opinion" on paper after hearing the statement. (Illus.)
I feel that we need more and better schools.—Opinion.
- D. Recall of major ideas after listening to a speech is tested by checking back to the printed version or by a play back of the speech (if recorded).
- E. A class investigation of their own listening habits. Criteria for good listening are developed.

It is probably true that, consciously or unconsciously, good teachers have been teaching listening for several years. Listening is a way of learning in many instances. Those elementary teachers who have al-

lowed for the principles of learning in teaching children have undoubtedly enriched their students' skill in auditory understanding. Quality of listening is quite naturally a function of the satisfaction of children's needs. A variety of learning activities conducted in a classroom that provides challenge and success for every child stimulates communication in a most significant way. Listening improvement has been newly publicized rather than discovered or invented. It has always been with us in the elementary school.

1. Hollow, Sister Mary Kevin, "Listening Comprehension at the Intermediate Grade Level," *Elementary School Journal*, Volume 56, December 1955, pp. 158-161.
2. Pratt, Edward, "Experimental Evaluation of a Program for the Improvement of Listening," *Elementary School Journal*, Volume 41, March 1956.

THE 1958 BOOKS OF THE YEAR FOR CHILDREN, a selection of nearly 300 titles, arranged by age and special subject, will be available November 15th from the Child Study Association of America, 132 East 74th St., New York 21, for 25c. This booklist will also be published in the winter issue of CHILD STUDY MAGAZINE.

Some of the new Christmas titles are: SEVEN FOR SAINT NICHOLAS by Rosalys Hall (Lippincott), THE PUPPY WHO WANTED A BOY by Jane Thayer (Morrow), SOMETHING FOR CHRISTMAS by Palmer Brown (Harper), THE FARAWAY CHRISTMAS by Edith Hurd (Lothrop), TELL ME ABOUT CHRISTMAS by Mary Alice Jones (Rand McNally), THE NUTCRACKER by Warren Chappell (Knopf), and THE CHRISTMAS ROCKET by Anne Molloy (Hastings). An old favorite has rejoined the ranks in a new

edition. Lippincott has brought back in print the Jessie Wheeler Wilcox illustrations for Clement C. Moore's TWAS THE NIGHT BEFORE CHRISTMAS. These illustrations have a period charm that provides an effective setting for this famous old poem.

New York is the background and the Empire State Building is the "hero" of Helen Sattley's new book THE DAY THE EMPIRE STATE WENT VISITING published in November by Dodd, Mead.

For a moving article on the closeness created by one family when they read together, don't miss Peter Putnam's "The Family That Reads Together" in the August issue of WOMEN'S DAY MAGAZINE. Mr. Putnam tells of books which the whole family enjoyed and very nicely includes a reading list at the end of his article for any other family who wishes to embark on a reading together excursion.

Stimulating Children's Growth in Reading

There are definite indications that a program in reading and literature which gives children a choice of well-selected books and provides for the introduction of the best in poetry and prose will result not only in wider reading but also in an improvement in skills and in more discriminating tastes in literature.

Activating an initial interest in reading and developing a sustained interest are important in this type of reading program. While reasonable ability to read may be achieved by children, the desire to read must be intelligently fostered, carefully nurtured and, later, suitably refined to achieve good taste in the selection of books and an ultimate desire to read good literature (ability to read very often doesn't go beyond the desire to read books of limited content and questionable value.)

Teachers utilize numerous devices in their daily classroom practices to stimulate interest in reading. Below is a listing of devices used by teachers to create this interest in reading:

Class situations:

1. Teacher interest in and familiarity with books
2. Attractive library corner in classroom
3. Display of new library books around room
4. Suitable arrangement of book jackets
5. Illustrative scenes from favorite books (dioramas, drawings)
6. Letters to publishers for free materials, e.g., book marks, book jackets, authors' pictures, etc.
7. Writing notes of appreciation to favorite authors
8. Dramatizing stories
9. Making puppets of story characters
10. Discussing movies based on books: *Last of the Mohicans*, *Robin Hood*, *The King and I*.
11. Class book club - making booklets of book reviews
12. Cooperative stories written and read by children
13. Listening to stories on radio
14. Informal and spontaneous discussions about children's interests as occasion arises
15. Encouraging children to bring to class their selections from public library; commenting on these books
16. Use of book chart "Good Books to Read"
17. Observing children's selection of books in school library to direct their taste
18. Encouraging children to comment on illustrations: familiarizing children with names of famous illustrators, e.g., William Pene du Bois, Leo Politi, Garth Williams, Jean Charlot, Leonard Weisgard, Marcia Brown, Beatrix Potter, Tony Palazzo, et al.

School Situations

1. Inviting favorite authors to school assemblies
2. Joining the public library; class visits for story hours; seeing special exhibits
3. Book quizzes and contests
4. Attractive displays of reading material for social studies, science, etc., in school library
5. Planning with teachers special displays of books, decoration, etc., for library, assembly, displays in corridors (Children's Book Week; Spring Book Festival; holiday seasons)
6. Pupil service on school library squad
7. Displays of original illustrations of books on loan from publishers.

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After interest in books has been stimulated and children begin to manifest a liking for reading, a pride in their library corners, an ability to mention the name of an author or two or some book titles or perhaps the name of an illustrator, the teacher should make them realize the diversified range of subject-matter in books: adventure, stories of other lands, old favorites, fairy tales and fantasies, animal stories, humor, books of information, games and hobbies, family stories, stories of historical interest, mysteries, biography, nature and science, etc.

Copies of such books should be in the classroom, in the school library, or elsewhere within easy reach. Accredited lists of books for children should be made available to children and parents. Branches of public libraries should be alerted to this program for stimulating interest in books and reading. Newest titles and old favorites should be invitingly displayed for these young book borrowers.

Moreover, social studies, science, art, music, and other curriculum areas, can be the basis for including aspects of literature to enrich units, to embellish current affairs, to develop awareness of the scope and breadth of books. Here are some suitable activities actually engaged in by classes:

I. Integration of Literature with Social Studies and Science

A. Assembly programs, documentary type

1. Thanksgiving Program
2. April: Jamestown Festival, "A Salute to Virginia"
3. Play "Happy Christmas to All" by Jeanette Nolan-based on Clement Moore's writing of poem, "A Visit from St. Nicholas" popularly known as "The Night Before Christmas."

4. Dramatization of Scenes from books "Twenty and Ten" - Claire Hucher Bishop and "Wren" - Marie Killilea

B. Voyage of Mayflower II to Plymouth, Mass.

(Poetry and prose relating to topic)

Poem: "Peregrine White and Virginia Dare" - Stephen & Rosemary Benet

Prose: Mayflower Compact
"Watchwords of Liberty" - Robert Lawson

C. Classroom Mural:

scenes from American History, from 1492 through American Revolution, display of books on topics.

Books displayed:

"And There Was America" - Roger DuVoisin

"Log of Columbus" - Benjamin Las Casas

"The Voyages of Christopher Columbus" - Armstrong Sperry

"Columbus" - Alice Dalgliesh

"Pocahontas" - Ingrid and Pari D'Aulaire

"Old Liberty Bell" - Rogers

"Betsy Ross and the Flag" - Jane Mayer

"The First Year" - Enid Meadowcroft

"Landing of Pilgrims" - James Dougherty

"Ben Franklin of Old Philadelphia" - Margaret Cousins

"Daniel Boone" - John Mason Brown

"George Washington"

-1. d'Aulaires

-2. Genevieve Foster

"Washington" - Sterling North

"The Winter at Valley Forge" - Van Wyck Mason

D. Landmark Book Club: An out-of-school club where pupils read, discuss, and purchase and exchange Landmark Books.

Favorite Books:

"John Paul Jones" - Armstrong Sperry

"Ethan Allen & Green Mt. Boys" - Slater Brown

"Robert E. Lee and The Road of Honor" - Hodding Carter
 "King Arthur & His Knights" - Mabel Robinson
 "Battle of Britain" - Quentin Reynolds

As children become more interested in books and more proficient in reading, poetry should be introduced. This does not mean that poetry should be disregarded by children or teachers before this stage of development. In fact, children are initiated into the delights of rhyme and verse at a very early age with favorite nursery rhymes and bits of verse. But at the stage where reading ability becomes evident, poetry for children should be a regular, formal part of the class program. This will help to refine children's tastes and broaden their awareness of the values and unlimited treasures of literature. This may be accomplished by:

- A. Selections from poets who have a special appeal to children, e.g., Blake, DelaMare, Farjeon, Masfield
- B. Children's reactions to poetry: illustrations of "The Fairies," "Laughing Song," "Where Go the Boats"
- C. Introduction of patriotic poetry of a high order: Emerson, Whitman, the Benets
- D. Simple choral speaking effects.

A plan designed to develop children's interests in reading, the desire to read, and the refinement of tastes demands teachers with genuine, active interest in books and an ability to transfer this attachment to children. Many teachers will need assistance in this program. The school's professional library should include an adequate number of appropriate, helpful books and references. Discussion groups among the members of the staff and grade and school conferences are of value in arousing the

required interest among teachers. — furnishing essential information and suitable background. The following references have proved effective:

Enlarging Teachers' Reference Library

A. Children's Literature

1. *The Horn Book Magazine* - a monthly
(of Books and Reading for children and young people)
2. *The Horn Spectacles* - a monthly news sheet reviewing the best in children's literature (Various publishers have similar book reviews)
3. *The Story Behind Modern Books* (how certain books came to be written as explained by authors) - Elizabeth R. Montgomery
4. *First Adventures in Reading* - May L. Becker
(Introducing Children to Books)
5. *Children and Books* - May Hill Arbuthnot
(a classic in the story of Children's Literature)
6. *Time for Fairy Tales* - May Hill Arbuthnot
(a collection of folk tales, myths, fables and modern fanciful tales)
7. *Time for True Tales* - May Hill Arbuthnot
(a collection of realistic stories for children)
8. *Treasurer for the Taking* - Anne Thaxter Eaton
(a book list for boys and girls) (other accredited lists available)
9. *The Unreluctant Years* - Lillian Smith
(an appraisal of children's literature)
10. *A Critical History of Children's Literature* - prepared under the editorship of Cornelia Meigs (a summary of children's books from earliest times to present)
11. *Come Hither* - Walter de la Mare
(a collection of rhyme and poems for the young of all ages)

Parents

Parents have expressed approval of the growth of the children's interest in books by means of this approach. They reported a decrease in time spent watching television programs and an increase in reading time. Some parents reported an aroused interest for other books by authors whose works were dramatized over TV. Many parents have bought books for children's home libraries. In many instances, books have replaced toys as gifts. (Lois Lenski, Alice Dalgliesh, Marcia Brown, Claire H. Bishop, Kate Seredy, Margaret Wise Brown, and Dr. Seuss were among the

many favorite authors.) The children's interest in books widened the scope of their interests in history, biography, science, and poetry as well as fiction.

"The span of childhood is brief and relatively few are the books each child can know in that enchanted period," writes R. Viguers in *Critical History of Children's Literature*. We can develop a reading interest in our children and stimulate their desires for good literature by introducing them to books that remain the very essence of art in these "unreluctant years" when life-time reading habits are formed.

GRETEL D. SMITH

Is Your 5-Year Old Ready for School?

First Grade Ahead

When a child first enters school, he is called on to make one of the biggest adjustments of his life. There will be new friends, a new environment, new situations; and his mother and father will not be there to help him. That is why it is so important that a child is emotionally, mentally, physically, and socially ready to learn before he comes to school.

A Happy Child—Free From Tensions and Fears

An emotionally unstable child may be afraid—afraid because he has been over-protected, because he has not learned how to act in very many situations, because he has not been disciplined with consistency, because he does not feel the security of his mother and father's love for him and for each other, because he has not received from his parents the very finest of all gifts—a happy, radiant childhood which has

been full of wonderful experiences of playing and sharing fun, because he has not been conditioned to take some hard knocks which will come his way when he goes to school.

When one is afraid, he is tense, under stress, uncomfortable. The feeling is one of pain, confusion, and unpleasantness, so that one invariably tries to be rid of it. The general effect is something like tensions that go with seasickness. We must seek in our own behavior as adults many of the causes of tensions and fears acquired by children in childhood. We are an important, predominant part of their environment. In their early years, they cannot rise far above the psychological stature of the grown-ups who tower above them physically unless we help them to find freedom from fear in their day-to-day lives. How

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does all this affect learning? Children can not attain their maximum growth in learning unless they are free from fears and tensions.

A Mind—Stimulated and Challenged

The second criterion for the learning readiness stage is an adequate mental development.

Parents can hasten the mental development only by providing as many experiences as they can which will stimulate a child's mental growth. A child will ask a million questions a day. How do we answer those questions? Do we take time to listen and to answer when he asks, "What makes the sun go down at night? Where does the snow come from? Where do the squirrels live?" Do we ever sit down with a small child and ask him some stimulating questions such as: "How do you suppose the birds know when it is spring?" A good mind needs stimulating so that it will grow and develop to its maximum capacity.

A Body—Physically Up to Par

The third criterion which is so important is the physical development. A wise parent will make sure that physical development is progressing normally by taking a child for a physical check-up regularly—so that he has all the shots which are recommended—to make sure that all of his bodily functions are normal—that adequate growth is assured by the family doctor's examination.

A good mother will provide a well-balanced diet which is adequately nutritive—an egg a day, a quart of milk a day, a serving of meat, a fresh vegetable, a

cooked vegetable, a fruit, a cereal, orange juice, the vitamins which are usually taken in the form of multiple vitamins. Good parents will be anxious to make sure that the eyes and ears are developing normally. It is important that the teeth are checked regularly after the child is three years old. Many children have cavities in their baby teeth—about 50% of children do. It is not uncommon for a small child to have a tumor, a hernia, or a heart difficulty. This is why it is so important to have a regular check-up by a good doctor. Any one of these conditions, unless taken care of immediately, will prevent maximum physical growth, and the learning readiness stage will be delayed.

Reading specialists say that the eyes and the ears of a small child develop gradually, and some do not develop until the seventh or eighth year. In fact, some children's eyes do not develop enough to read the printed page until they are seven years old. That is why we like to delay reading the printed page until we are certain that a child's eyes will not be impaired by reading.

One can detect a physically developed child who enters the first grade—he shows at a glance that his diet is a nutritive one, that he has had twelve good hours of sleep every night, that he has had lots of sunshine and good exercise and fun—and so, his eyes shine, his hair shines, he is alert and ready to learn. What can a parent do to make sure that his child is ready to learn? He can make sure that his body is physically up to par.

A Background of Experiences

The fourth ingredient for learning readiness is social development. This

simply means that a child needs a background of experiences before maximum learning can take place. Most teachers check this background when a child enters the first grade. We do not expect that a child will have every experience, but every child should have an adequate number of experiences.

Has he been to a zoo, to a circus, to an ice show, to a child's movie; has he seen an ocean, a mountain, a desert, a lake; has he ridden on a train, a boat, an airplane, a bus? Has he been read the nursery rhymes, the fairy tales, the true tales? Does he have records for a phonograph? Is there a television at home? Is there a radio? Does he have a pet? What does he have at home to play with—a wagon—a bicycle—a sand box—a doll house? Has he learned to swim, to do ballet dancing, to play the piano? Has he had parties at home—has he been to children's parties? Does he have brothers and sisters with whom he can share good times, or friends and playmates with whom he has learned to play? Can he tie his shoe laces? Can he put on his clothes? Can he take care of his toilet? Can he eat pretty well at the table and does he know the social graces for the table? Does he enjoy other children, and is he free of the fear of meeting them?

All this is what we mean when we say that when a child is socially developed he can learn more effectively because he has a background of experiences.

Learning Readiness—Emotional, Mental, Physical, and Social Development Inter-Related

All of these four developments tie in with one another, and when a child is emotionally, mentally, physically, and socially developed we say that he is now ready to learn. The emotional health is affected by the social development; the physical development is affected by the emotional development. Learning sometimes stops until an emotional disturbance, a social problem, or a physical disturbance is given diagnosis and treatment.

Parent-Teacher Cooperation

When parents bring a child to the school on that first day, they say to the teachers, "Here is what we have done for our child. You take over." They hope that the teachers will do a good job. Teachers continue with what parents have begun. Sometimes they have to back-track a little, and it takes a great deal of cooperation. There are many ways in which teachers can help the emotionally unstable child or the socially limited child; they can challenge the mentally undeveloped child to his maximum capacity; and they can direct parents through proper channels to correct physical problems. A good teacher will feel the responsibility of this challenge and responsible parents will recognize that their responsibilities for the education of their children are continuous. They will cooperate with teachers and be active representatives of their school.

Choral Speaking in the Elementary School

In the public schools the techniques of choral speaking have been variously utilized in the speech improvement program. Although the techniques are applicable on any age level, they have been most frequently used in the primary grades. In 1942 the authors of *Speech Improvement Through Choral Speaking* systematized the materials in this area. They, including Conrad Wedberg, who is now state consultant in speech correction in California, recommended that ten to fifteen minutes be spent each day in lessons built around individual sounds. Lessons begin with the simple bilabials, and progress to the more difficult consonants and blends.

The principal values to be gained from choral reading are ably set forth by Helen Hicks in *The Reading Chorus*. She emphasizes improved speech, group cooperation, greater appreciation of poetry, extended imaginations and sympathies, and social understanding. In addition to these we might well add socialization of the participants.

Choral speaking can form the core of the program for speech improvement. The materials and practice are weighted toward improvement in skill in phonation and articulation. No doubt an equal amount of time spent with each child individually on his speech problems would result in greater achievement in oral skills, but time schedules do not permit such individualized attention by the classroom teacher or possibly even the speech correctionist.

Participation in choral speaking does call for teamwork, and in this communal

activity the individual is caught up in the esprit de corps which becomes part of the pleasant classroom atmosphere essential to easy and spontaneous speech. Although the child may—as many of us do in music—avoid, even refuse to do solo work before a group, he is willing, and often eager, to join his classmates in reading poetry aloud. This shared oral activity increases his confidence and his sense of belonging, and he may, perhaps for the first time, have the experience of successful oral expression. Once he has been released from his bondage of timidity, he is equipped for solo speech in the classroom and in extra-curricular activities. Edward William Dolch, author of several books about the teaching of reading, states that a child who seldom talks becomes retarded in his whole language development.

Although choral speaking benefits both the normal speaker and the speech handicapped, it does not replace the more detailed techniques of the speech clinic. It may, however, be an adjunct to it. The articulatory case practices carry-over materials without drawing undue attention to himself. For example, a fifth grade lisper found ample opportunity to practice on his "s" sound while his class prepared a choral presentation of Don Blanding's "Foreboding." Stutterers fit unobtrusively into a group speech situation as members of a verse speaking choir. Relieved of social pressure and carried along by the rhythm of the poems, they enjoy successful speaking experience as they present "Congo" or

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"The Locomotive."

Spanish-American children—of whom there are many in the Southwest—are extremely reticent about speaking English before strangers or groups of pupils. In their anxiety to make themselves as inconspicuous as possible, they mutilate the English language even more than they otherwise would. Third graders in an elementary school composed of Spanish-American children presented well, and with great pride, choral speaking arrangements of "A Circus is Coming to Town" and "I Ate It" (not "eet") for a school assembly. "Choosing Shoes" or "The Train" are valuable in teaching the correct usage of "sh" and "ch". Their inability to reproduce English intonation patterns is alleviated somewhat by practice on simple jingles and nursery rhymes.

Even severely speech handicapped children like to participate in choral speaking activities. In one program for which the author was speech therapist, cerebral palsied children, ranging in age from three to sixteen, were particularly fond of poems which could be dramatized. "Ned and Nat and Naughty Little Nan" was the source of gales of laughter as they put the cat in the garbage can, fell down and bloodied their noses, and then apologized to the cat for their misdeeds. For the upper grades, "Mice" by Rose Fyleman and "The Mysterious Cat" by Vachel Lindsay were popular. An athetoid child whose voice refused to follow the dictates of his will could not keep pace with the group, but no one, and least of all himself, seemed to notice. He was learning to love the rhythm of poetry in spite of his inability to read it aloud by himself.

Equally important, though less ap-

parent, values of choral reading lie in the realm of appreciation of poetry. Children are introduced to poetry in such a way that they find it appealing. The director usually reads several poems to the group and allows them to choose one for the day's session. Not surprising, perhaps, that they often choose the poem with greater intrinsic merit. The poems of Robert Louis Stevenson are popular in the primary grades, and lend themselves to choral speaking arrangements. A second grade chose Walter de la Mare's "Someone" as their contribution to a Mother's Day tea. In addition to memorizing the poem with a minimum of effort on the part of the teacher, they worked out appropriate gestures and sound effects. They were communicating the idea of the poem to the audience, as well as sharing with them their own appreciation.

In the intermediate grades democratic procedures can easily be combined with classroom presentation of choral speaking programs. Various members of the class volunteer to try-out for the solo parts in the poems, and then the class as a whole chooses the final cast. One might begin with poems which have a definite rhythmic beat, such as "Pirate Don Dirk of Dow-dee" or one of the Indian poems of Lew Sarett. Later one may progress to "Jonathan Bing" or "The King's Breakfast" or to other poems which lend themselves to dramatization. To watch a fourth grade class cast and act out "Jonathan Bing" is to gain renewed faith in their oral skills. In addition to the whinnying horse, they select classmates for the roles of Jonathan, the soldier, the archbishop, and the voice in the crowd. Sixth graders take the characterizations of the King, Queen, Dairy-

maid, and cow in "The King's Breakfast" very seriously. An interesting discussion often arises concerning the accent of the cow. The students may reach the decision that she should have a cockney accent because she learned English from the servants rather than from royalty.

Use of choral speaking for school programs should evolve as an outgrowth of the regular classroom work, and not be a product of intensive specialized effort. It should be only the climax of a program which has emphasized speech activities. Often the speech correctionist is called upon to preface the choral speaking with a demonstration of speech correction and improvement techniques for P.T.A. meetings. This gives him an opportunity to "place his wares," as it were, before the paying public and to explain the aims and values of his work. Since every child in the class is used, he meets the parents under favorable circumstances. For the demonstration itself he can select a group of eight or ten pupils. The more talented youngsters can be used as soloists and announcers. For the traditional school programs, such as those given at Christmas time, musical background, tableaux, and choir robes (though they are only colorful collars made of crepe paper) help to lend atmosphere.

There are pitfalls in using the techniques of choral speaking, which the careful and well-trained teacher will avoid. The only "secret" is that the group must participate in creating an interpretation. Sincerity and imagination will take care of most of the problems. "Barking at type" is eliminated by thoughtful examination of the poetry with the children. The teacher must avoid directing and superimposing

her ideas on the group. This must be a group activity. The remedy does not lie in deleting choral speaking from the curriculum because some teachers have done poor jobs, but in striving toward more rigid standards.

Choral speaking can be used successfully as the core of the speech improvement work in the elementary school. Not only is it an expedient with large numbers of children, but it has inherent values for the individual pupils and the language arts curriculum as a whole. It can be integrated with the units under consideration, as well as used for artistic ends of its own. Democratic processes may be employed to develop this communal speech activity, as shy, possibly speech handicapped children, are given an equal opportunity for oral expression. Choral speaking is not a panacea for the language difficulties of the schools, but it is one technique that is proving itself in actual public school situations.

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Studies in Listening: I. Relative Values of Oral and Visual Presentation

Recognition of the need to teach listening in the Language Arts program is evident in the growing number of statements on this topic. The Commission on the English Curriculum of the National Council of Teachers of English emphasized this need in each of two recently published books:

"Teachers of English have always known that communication is a two-way affair, that when people communicate with one another through language, they speak and listen, and write and read, and that the person who lacks proficiency in any of these skills is handicapped in the process of communicating Only in recent years has speaking received the attention it deserves. Listening is still the neglected language art at all educational levels." (17, p. 328)

In the second volume, the Commission continued:

"The question may be legitimately raised as to why the schools should introduce the teaching of listening into an already crowded program. One reason is that it is the most used of the arts of language. Another is that listening, while it exerts a tremendous influence in life today, is often poorly done. At the same time, evidence suggests that listening habits may be greatly improved through training." (18, p. 75)

In a similar vein, Miriam Wilt has commented:

"Since the invention of the printing press, no generation has so consistently depended upon the power of the spoken word for mass communication as ours. Individuals listen to find out what has happened locally, nationally, and inter-

nationally; to find out what to buy; where to buy it; for entertainment and the evaluation of entertainment; for vocational growth; for human understanding and relationships; and for many other kinds of information and recreation. Television, rather than reducing the percentage of listening time, has increased the amount of time devoted to it" (8, p. 148)

Studies made by Paul Witty (23) of the amount and nature of televising certainly reveal that a large amount of time is spent by today's children in an activity involving listening. In 1950, children were giving twenty-one hours each week, on the average, to television. Although some writers predicted that televising would decrease after its novelty had worn off, later studies showed that TV has maintained its hold on children. In 1958, Witty reported that the average amount of televising by children was twenty hours per week.

Many statements have appeared recently related to the role of listening. Some writers have pointed to the heavy and almost ceaseless demands for listening associated with everyday life. Others have stressed the need for teaching children to listen. Without doubt, effective listening is an increasingly necessary acquisition for successful endeavor today.

A few writers have extolled listening and stressed its superiority over seeing as an avenue for learning. We are familiar, of course, with remarkable examples of learning when one sensory avenue is impaired or rendered impotent,

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as in the case of Helen Keller's outstanding success or occasional cases of remedial reading instruction in which reading has been taught with primary reliance upon manual, rather than upon the usual visual procedures.

Thus we have become aware that many types of learning are possible through visual, auditory, or kinaesthetic reaction. But is one sensory avenue with its associated educational method superior to another? Specifically, can we learn more successfully through hearing and listening, rather than through seeing and reading? Is the manual approach a primary or a secondary or an incidental instructional approach? There have been, during the past century, a number of attempts to answer these questions experimentally. We shall, in this paper, attempt to summarize pertinent investigations in chronological order.

Studies of the Relative Values of Visual and Oral Presentation

The early studies in the field of listening were concerned with the relative effectiveness of visual and oral presentations. For example, during 1892-93, Hugo Munsterberg assisted by J. Bigham (16) subjected five male adults to an experiment involving reactions to oral, visual, and combined oral-visual presentations of a series of numbers and colors. The colors consisted of "ten small squares of paper of different colors," and the numbers were black, "each one mounted upon a square white card of the same size as the colored squares." The colors and numbers were presented in varied sequential arrangement by one of the three methods. Thereupon the subjects were requested to recall the patterns given by arranging similar pieces of paper in the same order of presentation.

Munsterberg and Bigham concluded that, when the numbers and colors were presented separately, "the visual memory excels the aural when they act independently." (16, p. 36) When part of a pattern was presented visually,

then part orally, their "relative strength is just reverse of what it is when they act independently . . . the aural excels the visual." (16, p. 37) When numbers and colors were intermingled in several ways in the presentation, the investigators found "that the memory is impeded by a closer combination of different contents." (16, p. 37) However, when the color or number was seen and its name spoken at the same time, learning was facilitated: "A series of presentations offered to two senses at the same time is much more easily reproduced than if given only to sight or only to hearing." (16, p. 38)

Although a small number of subjects were utilized, this study suggested the superiority of a combination of visual and oral stimuli in the production of maximum learning of the type described.

An experiment by E. A. Kirkpatrick, reported in 1894, is of interest in that an additional sensory avenue—the motor—was added. (10) This investigation attempted to determine which of the three impressions—visual, auditory, or motor—is best retained. In one experiment, 162 girls and 127 boys, from grade three through college, were employed as subjects. To these students, a list containing names of thirty familiar objects such as a door, a box, a desk, and a bottle were submitted. The names were arranged in three columns of ten each; the first column was read aloud to the subjects, then the second list was viewed one word at a time, and, finally, the objects themselves were shown in concrete form. As soon as each column was presented, the subjects wrote as many items as they could recall. A delayed-recall test was given three days later. Kirkpatrick indicated that this experiment showed "that concrete objects were remembered better than the written names, and the latter better than the spoken names." (10, p. 604)

The same subjects were given a second group of words following the test on the first

group. The second list, too, was divided into three columns of ten words each which were read aloud. The subjects were asked to think of the sound suggested by each word in the first column. They were then asked to think of the visual appearance suggested by the words read from the second column, and, finally, they were to think of the objects in the third column when they were named. Kirkpatrick concluded: "the visual qualities are remembered better than sounds and also better than objects imaged." (10, p. 604)

Further experimentation of similar nature was carried on with 180 "normal-school students." In this experiment, the writing of the words by the students appeared to have a favorable effect upon recognition.

Mary Calkins (3), in 1898, repeated Kirkpatrick's experiments with fifty Wellesley students serving as subjects. Some modification of Kirkpatrick's procedures—such as the use of lantern-slide projection of pictures of concrete objects and of the words—was introduced. Her conclusions substantiated, in general, those of the earlier experimenter.

"The figures abundantly justify the general conclusion of Mr. Kirkpatrick that *the superiority of concrete to verbal, as memory material, is under-estimated, rather than over-emphasized, even by its most strenuous upholders. These results, like his, show that this difference is much more marked in the case of delayed, than in that of immediate recall; he has three times as many instances of concrete as of auditory recall, while the Wellesley subjects in spite of a much higher percent of verbal recall, still remember twice as many concrete objects. The instability of verbal as compared with concrete memory is thus very definitely indicated.*" (3, p. 452)

Memorization of nonsense syllables *via* visual and auditory presentation has been studied repeatedly. As early as 1896, Louis Whitehead (22) reported an experiment with thirteen adults in the learning of nonsense syllables through visual and oral means. The

syllables were dead aloud in the oral presentation, while the visual mode involved the use of a tachistoscopic device—a revolving drum with a slotted screen.

Whitehead found that ten of the thirteen subjects were "able to memorize most rapidly from visual presentations . . . and two from auditory while one gave ambiguous results." He commented, however, "This outcome is without much doubt to be correlated with the fact that so much of our memorizing, whether it occurs in the verbatim form, or merely as the assimilation of meaning, is brought about through visual processes." (22, p. 268) Whitehead reported further:

"Matter memorized aurally appears to be retained slightly better than that memorized visually. It requires less repetition by 32% to learn anew from visual presentations matter memorized visually a week previous, and less repetition by 40% for aural memorizing of the same kind . . .

When visual presentations are memorized and then a week later submitted to the ear for learning, we find unmistakable evidence that mental coordination between the visual and auditory processes has occurred in large degree . . ." (22, pp. 268-269)

Thus it seemed from the foregoing experiment that learning involving direct memorization of nonsense syllables is most effectively accomplished by adults when the material is read rather than heard. However, it appears that the aural presentation may foster later retention to a greater degree than does the visual.

An inquiry conducted in 1897 by J. O. Quantz (20) sought to answer the question: "Are persons who are distinctively of the visual type more rapid or more intelligent readers than those of the auditory type, or less so?" (20, p. 18)

Quantz compared eye and ear learning: "(1) by testing the visual and auditory span; that is, the limit of power to repeat correctly

words read or heard once; (2) by detection of differences between two variant readings of the same passage; (3) by the ability to reproduce the thoughts of two selections, one of which was read to the subject, the other read silently by him *at the same time*." (20, p. 18)

The following conclusions were drawn from the first experiment:

"More difference was to be expected than is found between the single process of eye or ear alone, and the double process of eye and ear reinforcing each other. Those who are decidedly auditory or visual are not able to do much more creditably by the help of both eye and ear than by their favorite single process of either vision or audition. Actual results show indeed that so far from the addition of a second sensory process being any advantage for individuals who are distinctively of one type, it is in many cases an actual hindrance." (20, p. 20)

In the first and second test situations, the auditory presentation produced better results than the visual. And, in the third situation, the auditory process again had an advantage—"though in this case it is very slight, the average reproduction of the material *heard* being 18.6% of the total number of thoughts in the selection, while the percentage reproduced from the material *read* was 17.1. On the other hand, the quality of reproduction was slightly (4.3%) higher by the visual method" (20, p. 27)

Quantz pointed out, too, that there was "a gradual increase in the rate of reading as the subject moves away from the auditory type and toward the visual. It might be added that slow readers have a lower memory span than rapid. The average total number of words recalled from the auditory, the visual, and the auditory-visual combined test was 16.1 for very slow readers and 20.4 for rapid readers" (20, p. 21) In the memory-span test the rapid reader was superior to the slow by 26.7%; in the test by recognition of variations in the different

readings the percentage was 43.7; in the . . . test, of simultaneous processes, 40.5 These give an average of 37% by which the rapid reader is superior to the slow in quality of work. Among the causes of this result are probably differences in general intelligence." (20, p. 30)

Thus this writer found small differences which seemed to favor the use of the aural avenue in all three situations. It is noteworthy that in the third situation in which the subjects were tested on their ability to reproduce the meaning of passages read aloud to them, as compared with their ability to reproduce meaning when they read the material silently at the same time it was read aloud, the aural method again proved to be slightly more efficient. It should be noted, too, that in these situations, small differences only were found to favor the aural approach.

In 1904, Robert MacDougall reported that he had experimented with two subjects in an attempt to determine the "relations of recall and recognition" when different sensory avenues were utilized. (14, p. 230) To each subject, he presented for a period of ten seconds a list of ten one-syllable words. The subject then wrote (within a minute's time) all the words he could recall. The list of words was shown again to the subject. Then another list of words—the original ten words intermixed with ten new words—followed the second presentation of the first list. Again the observer was asked to write the ten words of the original list. After the visual presentations were completed, an auditory series was given in similar manner with the exception that the words were read to the subjects rather than viewed by them. MacDougall concluded that the visual presentation was more effective. "The average number of correct judgments is greater in the visual series in both recall and recognition." (14, p. 231) It is noteworthy, too, that the subject who excelled in both recall and recognition in the visual series also

excelled in both recall and recognition in the auditory series.

The results of MacDougall's study, which employed only two subjects, differed from the preceding investigations of Quantz. Other studies, too, yielded conflicting results.

Interest in the relative values of visual and auditory presentations was evidenced not only by the studies conducted in the United States, but also by those made in Europe. These research studies—referred to briefly by Henmon (7) and Elliott (5)—yielded inconsistent and often conflicting results. Some of the studies appeared to favor an oral procedure over a visual; others, a visual over an oral; while still others showed superiority for a combination of visual, oral, and motor procedures. It should be observed that many of these early studies utilized few subjects and employed unrelated materials such as nonsense syllables for experimentation. It is further to be noted that relatively small differences favoring any method were usually cited. Moreover, the variations observed could, in some instances, be traced to individual differences in experience, intelligence, and other factors which were often insufficiently allowed for or controlled.

In 1908, F. Kuhlman analyzed certain American and European studies and concluded:

"What we have . . . are studies comparing visual and auditory presentation of the material for immediate recall, and determining the influence of accompanying motor process. With some exceptions the material used has been verbal, and its vocalization is the motor process that has been considered. The general outcome of these studies may be stated in a word. Vocalization of the material while learning increases the ability to recall it considerably. Visual presentation of meaningless verbal material is always better than auditory presentation. But auditory presentation of meaningful verbal material is better than the visual with the younger school children." (13, p. 287)

The above conclusion of Kuhlman is of

importance because of the controversy concerning the value of oral versus visual approaches in first-grade reading instruction. If Kuhlman's conclusion were substantiated, one could recommend with a high degree of confidence an emphasis on oral reading instruction, rather than silent, for younger school children. However, one should bear in mind that the results of studies are not in accord.

One of the most incisive statements appeared in an article by V. A. C. Henmon (7) in the *Psychological Review* for March, 1912. He concluded that a "summary of the available evidence bears out the statement that the results on the effect of methods of presentation on learning and retention are not in accord." (7, p. 84)

"The early experimentors apparently assumed that tests with various methods of presentation measured the efficiency of the visual, auditory, and motor memories. However, it is clear that the method of presentation is not necessarily an index of the imagery employed. The method of learning depends in part on the method of presentation, in part on the sort of material and in part on the imagery of the learner. A list of words may be read to three subjects and if they represent three distinct types of imagery the audible will recall the list by auditory images, the visual will translate the words into visual images and the motor will speak the words intentionally. Since the great majority of individuals are of the mixed type of imagery, using one form of imagery and now another, the memory-images employed will vary with the sort of stimuli used, the mode of presentation and the degree of dominance of one form of imagery in this mixed type. Visual stimuli will, other things being equal, be better remembered visually, auditory stimuli by auditory images. The mode of presentation may thus determine the method of learning. Similarly the nature of the material may determine the method of learning." (7, p. 84)

Henmon concluded from his own experi-

ments:

1. Auditory presentation is clearly superior to visual presentation in immediate memory of adults, a result attributable to the greater ease and freedom of visualization with auditory presentation and the greater effort of attention required.
2. This superiority of auditory over visual presentation holds for all materials (nouns, nonsense syllables, numbers), for all subjects irrespective of image type, and for one, two and three presentations. This result is not in accord with opinion currently held that visual presentation is superior, especially with meaningless material.
3. Combined visual-auditory presentation is slightly inferior to the auditory alone and decidedly superior to the visual alone. The advantage of a combined method is very much less than that shown in earlier investigations.
4. Visual-auditory-motor presentation is slightly inferior to the auditory and the visual-auditory presentations are superior to the visual alone. Articulation or vocalization is of little value for immediate memory.
5. The correlations of abilities with different forms of presentation are positive and very high, superiority with one indicating practically the same degree of superiority with another. (7, p. 94)

The foregoing conclusions were based upon results obtained with adult subjects. But, here again, one may also note other investigations which have yielded dissimilar results. For example, a few years later, in 1916, A. I. Gates (6) tested the ability of 165 college students to reproduce a series of digits of varying length. Over a period of two days, the subjects "in groups of from eight to fourteen persons" were given an auditory presentation in which "the digits were spoken to them at the rate of one to each three-fourths of a second, clearly and sharply, and without rhythm." (15, p. 393) A visual presentation of a similar series of numbers was made by mounting "black figures two and three-fourths inches in height . . . on white cards (two and a half by three and a half inches) . . . these cards were pasted on a narrow strip of gray cloth." (6, p. 393) The exposure time in the visual series was the

same as that in the auditory series. Gates concluded from this experimental study that the visual method of presentation tends to be superior to the auditory presentation. "The average span for college students is approximately 8.2 digits when the visual method is employed, and 7.7 digits with the auditory method." (6, p. 402)

Of significance is another experiment reported in 1916, "to determine the correlations between immediate and mediate retention for auditory and visual presentation with various sorts of materials," by Faye Bennett, (2) who used a group of nine adults composed of professors, graduate students, and seniors of the University of Wisconsin. The subjects were given materials consisting of nonsense syllables, numbers, concrete nouns, descriptive passages of 135 words, narratives and expositions of comparable length. These materials were presented visually by silent reading and by the use of a kymograph. Aural presentation was accomplished by reading the material aloud to the subjects. The substance of the selection presented was written by the subjects immediately after finishing the reading or listening. As a result of the experiment, Bennett concluded:

"A comparison of the immediate retention with visual presentation and the immediate retention with auditory presentation shows very slight differences (2, p. 415) . . . The auditory presentation [however] showed slightly better results for the immediate retention of both disconnected materials and prose. The immediate retention of nonsense syllables was better with auditory presentation than with visual. The mediate learning of both connected and disconnected materials was slightly better with visual presentation. The correlations between the visual and auditory presentations within the same type of material are very high." (2, p. 418)

Attention should be directed to the high correlations reported in Bennett's study of the relationships between results obtained from

visual and auditory presentations, and attention should be given also to the small differences which were found.

Recommendations are frequently made concerning the advisability of memorizing poems by reading them silently or aloud. A study by one investigator tended to show the superiority of oral reading for *immediate* recall of poems by college students.

In the early twenties, Clifford Woody (24) subjected seventeen students at the University of Washington—fifteen upper-classmen and two graduates—to an experiment in which the differences in the memorization of poems by oral reading and by silent reading were examined. Woody selected five pairs of poems. The "two poems of each pair . . . [had] the same rhythm, length of line, quality of language, and consequently, the same approximate difficulty." (24, p. 477) In varying order, the subjects memorized one poem of each pair by reading it aloud; the other poem, by reading it silently. "The effectiveness of the two methods of learning was determined by the amount of time and the number of repetitions required for memorization." (24, p. 479)

Woody reported these points appeared reasonably clear:

1. That less time was usually consumed in memorization by means of oral reading.
2. That memorization through silent reading tended to be more efficient for a few individuals.
3. That there was little difference in the number of repetitions required by the silent and oral methods. There was some evidence that reading poems is quite different from ordinary silent reading.
4. That the oral method was superior with a majority of the subjects in a majority of the pairs of poems.
5. That the individuals who consumed little time in learning by the silent method also consumed little time by the oral method, and that the ones who made few repetitions with one method made few repetitions with the other method.

6. That the individuals who consumed little time or made few repetitions in learning one pair of poems tended to consume little time and to make few repetitions in learning the other pairs.

7. That these conclusions apply only to the initial memorization of poems and that further experimentation is needed to establish their application for permanent retention. (23, p. 483)

In 1921, another investigator stressed the superiority of the visual presentation. Francis O'Brien (19) used seven graduate students in an experiment designed to compare twelve modes of presentation of both significant words and nonsense syllables. These procedures included the use of both visual and auditory presentations separately, as well as in combination with writing and speaking aloud the words and syllables used. The subjects were given, under controlled time, a series of word lists of "approximately equal difficulty." Each list was repeated until the subject had learned it. "The number of presentations required for learning, the time required for recall, and the number and nature of the errors made" were recorded by an observer. The subjects were tested again after 24 hours. In similar fashion, a series of nonsense syllables was presented. As a result of his experiment, O'Brien concluded that some form of visual presentation was best. Among other conclusions, O'Brien pointed out:

"When the material to be learned is presented . . . in auditory fashion, the learning is in most cases more efficient if the . . . [subject] is required to write the material than if he does not write it; and the increased efficiency occurs especially when the materials are isolated words or syllables or when auditory perception is less definite than visual perception. In these cases the . . . [subject] must decide upon a definite spelling in order to write the word pronounced to him, and the writing thus definitizes the perception. The advantage of writing, therefore, comes not from manumotor processes but from the visual percept of the written word . . . In a visual-auditory pre-

sensation the learner seldom attends equally to both the auditory and visual aspects of the presentation. He attends usually almost wholly to the one or to the other according to his ideational type." (19, pp. 281-282)

A very interesting experiment was reported by D. A. Worcester in 1925. This investigator pointed out that the elementary schools had placed a strong emphasis upon training in visual perception.

"This emphasis is without doubt correctly placed, yet there are some who remind us that the average non-professional person, as well as the professional man himself, still secures a large amount of his information from conversations, addresses, sermons, etc. and that nearly all of us are called upon to remember accurately oral directions, orders, business transactions and the like . . . [thus] it is desirable to investigate the efficiency of learning 'by ear' . . . Studies as to the relative value of memory by auditory and visual presentation . . . [show] no agreement among their findings. In almost all of the experiments the test was of immediate memory alone; the work was done usually with disconnected material, sometimes nonsense materials, and in nearly every case only group results were recorded. In several cases faulty technique invalidated results. For example, to show words on a screen for two seconds each and to speak words at the rate of one word each two seconds does not constitute equal presentation to the two senses involved. During an interval of two seconds one may re-read a word several times, but there is not opportunity for re-stimulation of the word presented orally." (25, pp. 18-19)

Worcester thereupon proposed to determine "(1) by which method of presentation, visual or auditory, of meaningful, connected material is learning most easily accomplished, that is, with the fewest repetitions and in the least time; (2) consequent to which of the above methods is the material best retained after lapses of one day, two days, and seven days." (25, p. 19)

Ten women and three men between the ages of 20 and 58, who were summer session students at the University of Colorado, volunteered to undergo the experiments. Twenty prose selections of 100 words each were obtained from the writings of Arnold and Huxley. Each subject working individually at the same time of day learned a selection until it could be repeated with at least 95% accuracy. On one day the subject learned a selection by having it read to him. On the next day he read another selection to himself until he was sure he could reproduce it from memory. The whole method of learning was used. The experimenter "desired that conditions of the experiment be as nearly as possible those of ordinary learning and to this end an effort was made to avoid artificiality in the learning methods." (25, p. 20) A record of time consumed and repetitions made was kept. The subjects were tested for accuracy after one, two, and seven days subsequent to the original learning.

Based upon the results of the experiment, Worcester concluded:

"Neither method of presentation, auditory or visual, presents any marked degree of superiority in the rate of learning of meaningful connected material [nor] has [either method] any distinct advantage over the other in regard to the number of repetitions required for learning . . . Subsequent to the auditory method of presentation retention appears to be better than after the visual method of presentation . . . Generally speaking, the one who learns rapidly and with few repetitions also retains as well or better than the one who learns more slowly and with more repetitions. The one who learns easily by one method also learns easily by the other method; and the one who retains well through one method retains well through the other method. Age does not affect the ease of learning, but . . . does somewhat affect the ability to retain . . . Very wide differences between individuals are shown both in ease of learning, and in the degree of retention." (25, pp. 26-27)

Worcester commented further that the:

"intrinsic superiority for retention in the auditory mode of presentation . . . is of very great importance. It will mean, for instance, that a teacher wishing children to memorize a poem, will do better to read it aloud to them once a day, than to have them read it to themselves once a day. It is probable also that the lecture is more efficacious than the single reading of printed matter and, still further, it implies that it is economical for two students to study orally together . . . " (25, p. 25)

The preceding study indicated that, for the subjects used, neither the auditory nor the visual method of presentation showed any marked degree of superiority over the other for immediate learning. For retention, the auditory appeared somewhat superior. However, Worcester points out that the correlation is high between results for both types of presentation, and that individual differences in both types of learning are very great. It is desirable, Worcester concludes, that teachers who wish pupils to memorize a poem will do well "to read it aloud to them once a day [rather] than to have them read it to themselves once a day."

In 1930, Helen L. Koch (11) reiterated the statements of Worcester and others that few of the students were in agreement. Koch commented:

"Little agreement is to be found among the multifarious studies concerned with the problem of the relation between the sense-avenue or combination of sense-avenues by which material to be learned is presented and the ease with which memorizing takes place. The relation is probably one affected by many factors, and some of these are factors whose influences are thrown into relief by what appear to be minor differences in experimental procedure. We would point out, moreover, that while the problem at hand is frequently dealt with as one of sense-organ efficiency, the sense-organ is probably never the only difference between two methods of exposure when the total learning situation is considered . . . Some of the probable variables other than

the size of the stimulus-reaction unit are the imagery of the subject, his effort and emotional tone, his familiarity with the exposure condition, and the physical intensity and extent of the stimulus as well as the accuracy of the stimulus' registration." (11, p. 370)

Because of this "state of affairs" Koch proposed to center attention not "on the order of merit in any absolute sense of the seven different methods of presentation . . . but rather upon the question of the relation between their order of merit and certain specific variables. The variables . . . chosen . . . [for investigation were]: (1) the method of measuring learning, i.e., whether in terms of speech, accuracy, or accomplishment; (2) the stage in the case of a given unit at which the measurements of accomplishment are taken; (3) the nature of the recording response, i.e., whether vocimotor or manumotor; and (4) the degree of the subjects' familiarity with the exposure method." (11, pp. 370-371)

Fourteen college women from 18-22 years of age, and in the upper quartile in Army Alpha scores, served as subjects. They were presented series of syllables in a total of fourteen different learning situations. Results were described in terms of: "(1) the average number of repetitions required by the subjects to learn to anticipate correctly for one time all of the syllables in a list; (2) the average number of errors made in mastering a unit of material; and (3) the average number of letters correctly anticipated in each of the repetitions in the learning sequence." (11, p. 373)

Koch reported that the combined visual and auditory mode ranked highest according to speed and accuracy. The visual mode was second, while the auditory mode "in all cycles and according to all measures ranks lowest among the seven conditions." (11, p. 374)

In summary, Koch stated:

"The relative efficacy of the various presentation types dealt with in the study seems to be a function of the measure on

the basis of which an evaluation of the types is made, the stage in the learning at which the estimates of accomplishment are taken, the degree of the subjects' familiarity with the material and with the details of method, and the form of recording response employed. The simultaneous combination of the visual and auditory presentation, was, however, according to the measures applied, rather uniformly superior; and the simple auditory presentation was uniformly inferior. The simple visual and the alternation combinations, which tended to rate between the two exposure conditions just enumerated, showed with respect to each other few consistent superiority-inferiority relationships. Varying the size of the alternation unit from one to two trials seemed to have had no very conspicuous effect upon the speed or the accuracy of learning. If any difference existed, it was in favor of the one-trial unit. Recording responses of a vocimotor sort tended to beget better results than manumotor ones." (11, p. 387)

In the foregoing investigation, one may note that the relative efficiency of presentation seems to depend on a number of conditions, including the basis for measuring results, the familiarity of the subjects with the materials, and other factors.

The second of two experiments conducted by Helen J. Reed (21) "to investigate the extent to which the performance of an act is dependent upon the conditions that obtained when that act was learned" involved visual and auditory presentations of material. One hundred nineteen students from Southern Methodist University and the University of Chicago made up four groups of subjects. Two of these groups were given visual presentations of the material to be learned; the other two groups received auditory presentations.

"... Lists of ten paired associates were constructed, each pair being made up of a short meaningful word and a nonsense syllable. During learning the first word of the pair was always presented

simultaneously with the nonsense syllable, visually or auditorially. In recall tests the stimulus word was shown or spoken and the nonsense syllable was spelled out, orally. Five lists of the paired associates were used in rotation with each of the four groups." (21, p. 639)

When the groups were asked to recall the material 24 hours after the learning session, one of the visual groups used a visual procedure at recall, the other used an auditory procedure. Similarly, one of the auditory groups employed an auditory-recall procedure, the other, a visual procedure.

Reed concluded from an analysis of the results:

"that the change in method of presenting the stimulus words was detrimental to recall both when the measurements were made with Texas and with Chicago students as subjects. In considering the performance of all subjects in the four groups we find that 7.9 percent fewer words were recalled when visual presentation was changed to auditory at the time of recall; 10.7 percent fewer, when auditory presentation was changed to visual... The differences are quite significant in terms of our standard of reliability..."

It is evident that the larger percentage of high scores occurs in the groups working under constant conditions of recall. Thus, 28.56 percent of the 'visual to visual' group missed no more than one of the ten words; only 10.71 percent of the 'visual to auditory' group did as well. Approximately 41 percent of the 'auditory to auditory' group recalled as many as nine of the words; 22.61 percent of the 'auditory to visual' group achieved that score." (21, pp. 641-642)

In another experiment, 107 students in the institutions used previously were subjected to procedures wherein:

1. An oral response was employed during learning with an oral recall.
2. An oral response was employed during learning with a written recall.

3. A written response was employed during learning with a written recall.
4. A written response was employed during learning with an oral recall.

When the results of this experimental situation were considered, Reed concluded:

"Learning scores are independent of the form of the response used in apprehending the material, writing the responses in the practice period having no advantage speaking them in fixing the associations." (21, pp. 645-646)

Reed commented further:

"It seems highly probable, however, that our results are a function partially, at least, of the highly trained college students serving as subjects in our experiments. It is conceivable that such dexterity might not have been demonstrated with elementary school children in the role of subjects and with others in whom the writing and talking responses were less highly automatized at the time of the experiment.

It appears that auditory stimuli cannot be substituted for visual stimuli without a loss in effectiveness . . . this lack of transposability may well be a function of the differences in training and habits of study of the individual subjects . . ." (21, pp. 647-648)

Merton E. Carver, writing on the topic, "Listening versus Reading," in *The Psychology of Radio* (4), reported that he had designed a series of experiments:

"to study the influence of four selected variables: (1) the type of material presented, (2) the difficulty of the material, (3) the mental functions involved, and (4) the cultural level of the subjects. No account was taken of the imagery patterns resulting from the stimulation of separate modalities. Imagery and motor responses were allowed to function freely and in this respect our procedure approximated the conditions of radio listening and of reading as they occur in everyday life." (4, p. 161)

The subjects employed in the experiments consisted of 39 male undergraduate college students and 52 adults who had no college training. The non-college group was divided into two equated groups of 26 each, while the college group was divided into several groups during the experiment.

Visual presentation of materials was made by subjects reading "the material in typewritten form, at their own rates of speed, *once only*." In the auditory presentation, "an invisible speaker—always the same individual—" read the material over the radio or while hidden behind a curtain. "Various types of materials were used, including narrative, descriptive, explanatory, and abstract passages; series of directions; short selections of prose, poetry, and humorous stories; vocabularies of 25 difficult words; and lists of nonsense syllables, digits, and words." (4, pp. 161-162)

The chief results of the experiments follow:

- "1. *Difficulty of the material.* The relative effectiveness of visual presentation varies directly with the difficulty of the material. Conversely, the effectiveness of listening is greater when the material is simpler. Materials of intermediate difficulty tend to give nonsignificant or equivocal results
2. *Type of material.* The effectiveness of auditory presentation is limited to familiar and meaningful material; it is markedly inferior when strange or meaningless material is used.
3. *Mental functions.* When the factors of difficulty of material and cultural level of subjects are kept constant, the mental functions of recognition, verbatim recall, and suggestibility (noncriticalness) are more successfully exercised when listening. Comprehension, criticalness, and discrimination seem by and large to be facilitated by reading. Auditory presentation is significantly preferred for aesthetic prose passages and for humor. Selections of poetry give equivocal results.
4. *Cultural level.* The higher the cultural level, the greater the capacity to profit from audi-

tory presentation. There is, however, a point reached where the factor of the difficulty in the material outweighs the relative advantage of cultural training and the advantage of auditory presentation is lost in favor of the visual." (4, p. 177-178)

The results obtained, Carver believed, could be explained by intrinsic differences between the reading and listening situations.

"In the *listening* situation, on the other hand, words are separated in time and must necessarily be experienced more as isolated units. To be sure, elisions and pauses tend to group neighboring words into phrases. But such groupings are comparatively stereotyped and are produced by the *speaker*. The listener does not make his own groupings; they are made for him

A number of our results seem to be explained by this intrinsic difference between the patterns of auditory and visual perception. We find, for example, that mental activity requiring analysis, critical discrimination, the handling of unfamiliar or nonsense material is markedly favored by visual presentation. On the other hand, the understanding of familiar statements, the sense of recognition, the recall of easy word lists, series of numbers, and simple directions, all demonstrate the superiority of the 'stepwise' auditory presentation as contrasted to the 'interlocking' visual presentation." (4, pp. 178-180)

Thus another investigator points to the importance of the situation used to study visual and oral presentations. It is suggested that mental activity requiring critical discrimination is favored by visual presentation, while essentially simple reactions such as the recall of easy word lists are favored by auditory presentation.

Once again, another experimenter reported in 1946, seemed to suggest that in learning simple materials the visual approach might be superior. But, for retention, neither the auditory nor the visual presentations yielded better outcomes.

Thus, T. S. Krawiec (12) reported a study of thirty students from New York University and thirty-seven from Oregon State College who were presented with lists of twelve nonsense syllables and twenty "monosyllabic" nouns. He reported that a visual presentation was made by means of the Ranschburg apparatus, while the auditory presentation was made through the use of phonographic recordings. Tests for retention of information were given after an interval of one week, and again after two weeks. Krawiec found the visual mode "superior for learning both nonsense syllables and nouns" but "for retention, neither mode of presentation was consistently superior." He commented: ". . . in the present study auditory presentation, though distinctly inferior for learning, was rarely inferior and sometimes slightly superior for retention" (12, pp. 193-194)

Another recent study also showed little or no difference in the retention of certain materials presented orally or visually.

In 1952, Oscar M. Haugh (9) reported results of a ten-day experimental program in which 539 students in 21 eleventh-grade English classes, in four different high schools in Minnesota and Wisconsin, used radio drama as subject matter. Various procedures were employed, wherein the subjects read the script silently, listened to dramatization, or listened to and read the script at the same time. The subjects were tested prior to and following the presentations to assess the extent of information acquired. Ninety-six students were tested for retention seven weeks after the experimental program was completed. Such factors as chronological age, intelligence, experiential background, socio-economic status, reading ability, and listening ability were held constant.

Haugh concluded:

- "1. Eleventh grade students can acquire a significant amount of information by reading or listening to radio drama; furthermore, enough information is retained after

a lapse of seven weeks to be statistically significant. This conclusion holds for students of high or low reading ability as well as high or low mental ability.

2. Reading radio drama is a more effective way of acquiring information than listening to it, but after a lapse of seven weeks there is no difference between the two methods. This is also true for standards of high or low mental ability and high or low reading ability.
3. The advantage of being able to cover more material in the same amount of time favors reading over listening as a method of imparting information and retaining what is learned. However, students of low reading ability or low mental ability do not gain significantly in information when allowed to read extra materials if time is held constant. It may be that they would gain significantly in acquiring information by virtue of reading extra materials if given unlimited time to do so." (9, p. 498)

Once again, about six months later, another study seemed to demonstrate the superiority of the visual presentation.

A research study reported in November, 1952, by K. C. Beighley (1) investigated "the effect of four speech variables on listener comprehension of meaningful material." One of these variables was the method of presentation. Beighley selected two speeches of slightly more than 3500 words and presented these to Stockton Junior College students (490 usable cases) in a required elementary class in public speaking. When the students read silently or listened to tape recordings of the speeches (recordings made by two skilled male readers and two unskilled male readers), Beighley found the silent reading presentation more effective than the listening presentation.

"It is in the area of the relative efficiency of hearing versus seeing, however, that the findings of this study conflict with earlier reports. In the present experiment, the comprehension gained through seeing, i.e., silent heading, was consistently greater than that gained through hearing.

This result is at variance with many earlier studies . . . (1, p. 257)

One should note that the subjects were students at the thirteenth and fourteenth grade levels, and that the reading level of difficulty, as determined by the Dale formula, was at the ninth-tenth grade for one speech, and thirteenth-fifteenth grade level for the other. These factors may account, in part, for the difference in the results from those of other studies.

In November 1953, G. H. Mowbray (15) subjected seventy adults in two groups, "one a group of naval enlisted men and the other a group from a university population," to visual, oral, and combined visual-oral presentations. Fifty-four selections of fiction at three levels of difficulty were used. Both oral (tape recorded) and visual (motor driven-typed tape) presentations were made at "a constant speed of approximately one hundred seventy-five words per minute"

Mowbray concluded:

The data from the controls in this experiment tend to support the view that aural presentation may be better for difficult material (although the difference was not significant), and there is very likely no difference at all with easier material. (15, p. 370)

Summary and Conclusions

Interest in the relative values of reading and hearing as ways of learning has been high for many years. With the advent of radio and TV, this interest has acquired greater importance.

We have attempted to review experimental studies in this area and have arranged typical, important or representative studies in chronological sequence, beginning in 1892, when one of the first studies was reported. It may be seen from the presentation that:

- (a) Listening is an effective method of learning certain materials.
- (b) Listening, as compared with reading

as a way of learning, seems more effective in early childhood, but its superiority is not consistently demonstrated even at this level.

- (c) Listening seems less effective than reading as an adult way of learning certain materials, as in cases where critical discrimination and analysis are involved. But, here again, a trend only is indicated, and the results of experiments are contradictory.
- (d) Listening as a way of learning is sometimes reinforced by other avenues for learning such as is found in the simultaneous use of visual and kinaesthetic approaches. But, once again, the data are inconclusive or contradictory.
- (e) A high correlation is found between the ability of groups to learn through visual, auditory, and kinaesthetic approaches.
- (f) Individual differences are great in all types of learning, and the person who is successful with one type of presentation tends to be successful with another.
- (g) Success in learning through any avenue depends upon the nature of the task to be learned and the way the materials are to be tested or employed.
- (h) Success in learning through any sensory approach seems to depend to a considerable degree on the individual's experience in that type of learning.
- (i) Little relationship exists between the method of presentation and the retention of materials.

There will be two other articles in this series. Studies will be presented in the second which relate to: the effectiveness of lecture presentations as compared with reading; the value of oral presentations accompanying the seeing of movies compared with reading the same stories or hearing them told; the relative merits of oral versus written examinations; and

the relative effectiveness of oral versus visual presentations of advertising materials.

The third article will treat listening versus reading in discussions dealing with changes associated with increase in age and with the effect of the nature of the materials and their rate of presentation upon success in learning.

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THE ROSE

Once upon a time there lived a princess named Rose. She lived in a Castle with her father, the King of Greece. One day as the Sun God Jupiter was driving his flaming chariot across the sky he looked down and saw the beautiful princess working in her flower garden. She was the loveliest princess he had ever seen.

One night the king was having a dance and invited Jupiter to the party. Jupiter asked for a dance with the princess. They fell in love and got married.

One day the princess did not do very much work. After a while she did not do any work

at all. Her husband got very angry with her and turned her into a red rose.

The people had never seen a rose and they thought it was such a beautiful flower that they all began to fight over who should have it. Jupiter became jealous and put thorns on the rose to keep the people away. This is the story of how we got the first rose.

By Jack E. Golden
4th Grade
Seymour, Texas

(Louis H. Johnson, Principal)

Windows on the World

The Popular Arts in the Classroom

Edited by IRIS VINTON

"Sing Me A Song, O"

With the march of days towards Christmas, the singing of carols increases until by the 25th of the month, almost any switch of the dial on TV or radio brings a carol into our living rooms. Once upon a time, there was scarcely a program which did not end with "Silent Night, Holy Night," but happily that is no longer true. Listeners had had enough of *that*. Unusual and lovely old carols are now sung and disc jockeys spin platters of the little known, beautiful, and ancient songs of Christmas.

December is a time, too, for groups to get together to go caroling through neighborhood streets or in the parks. In a country where once there was much free and informal singing, this tradition of going a-caroling is almost the only informal group singing that remains alive. For the most part, we have become listeners to professional singers. And no one need quarrel with good listening. But it is not enough to be simply a good listener and to appreciate good music. Children particularly ought not be deprived of the thoroughly satisfying experience of singing. They do not have to have good voices to sing a song. If they can come anywhere near hitting a note, they can sing simply for the joy of singing.

The importance and value of a singing experience for children is being demonstrated nationally at this time.

About eight months ago, Lyle Kenyon Engel, the Music Consultant on the Cultural Activities Committee of Boys' Clubs of America, came to us with an idea. He has had a background of twenty years in music and has published many books and magazines on music, and has keen sense about the latent talent in our children. He felt that with the number of

singing groups in Boys' Clubs, it should be possible to take advantage of these efforts and devise a way for their singing to be enjoyed by everyone.

"Why don't we select youngsters who take part in the glee clubs and choruses in the various Boys' Clubs in and around New York City and start a National Choir," Mr. Engel said. "We will train the boys and when they are developed into a choral group we will record them in an album to be sold everywhere records are sold. Whatever profits are realized from the royalties will go to develop the National Choir further and to provide an opportunity for young voices to have the training they deserve to have."

This was an idea worth serious consideration. Everyone liked it. There were many problems, of course, to be solved before the project could be launched, but with the cooperation of all concerned - the boys, their parents, the Boys' Club directors, the national staff and national committees of Boys' Clubs of America - it got underway.

Through the efforts of Mr. Engel, RCA Victor was interested in the project and contracted for a record. In addition, the choir project was assisted by the Steven David Epstein Memorial Foundation program of Boys' Clubs of America.

As producer, Mr. Engel appointed Walter Fleischer and Mark Barry, both of whom had wide experience with teaching children, to act as choral directors. Evidence of their excellent teaching methods is the fact that after only eight weeks of training, boys without previous

Miss Vinton is Director of Publications Service, Boys' Clubs of America, and edits this column under the sponsorship of the Women's National Book Association.



Iris Vinton

formal instruction in voice, sing beautifully as a group. Several unusually good voices were discovered in the course of rehearsals, and wherever there was an opportunity to feature an individual voice, it was written into the musical arrangement.

The first four songs of the 12-song LP record have already been recorded at RCA Victor's big recording studio in New York. It is the second record ever to be done using triple track stereo equipment - incidentally, nothing will ever come up to the experience of the twenty-nine boys at that studio. The next four songs will be recorded as soon as the boys have learned them. When the twelve have been recorded, the album will be ready for distribution by RCA.

In this day and age of commercialism, it is gratifying to find a major corporation like RCA Victor with people like Brad McCuen, Herman Diaz and Steve Sholes, who always find time to take a personal interest in these youngsters and their project.

At Steinway Hall where we rehearse (along with the many professional singers and others in the music world), the boys have attracted a great deal of attention. And the professionals are always dropping in to listen to what someone called, "a bunch of kids singing."

Bob Hastings, the TV actor, has stopped in a couple of times. Last week he came in just as the twenty-nine voices swelled forth into the last strains of Stephen Foster's "Swanee River." The vocal coach waved-off - the signal to stop - and the voices ended simultaneously.

"That was wonderful!" he exclaimed. "I love them! To think that these boys have had no formal voice training at all for the most part, and they started singing as a group only about eight weeks ago . . . well," he turned and picked up from the table a package of records which he had brought with him. "I've brought my first album release," he said. "I'm going to give one to each of the boys and see what they think of it."

The boys were delighted with the whole

thing.

Youngsters everywhere should find Bob Hastings' record, "Over 40 of the World's Greatest Children's Songs," (RCA Victor LBY-1017) especially enjoyable, for with the record comes a songbook, so that every child who listens to the record can join in singing his favorite songs.

A book of songs especially arranged for children (and oldsters too) to sing is "Songs We Sing from Rodgers and Hammerstein," A Big Golden Book, Simon and Schuster. It contains songs from *Oklahoma*, *South Pacific*, *Carousel*, *State Fair*, *Allegro*, *The King and I*, arranged for piano by Norman Lloyd, with introductions by Mary Rodgers Beaty, and illustrated by William Dugan.

For good listening for Christmas, consult "The Complete Christmas Book," edited by Franklin Watts, illustrated by William Ronin. (339 pp. New York: Franklin Watts) Along with cooking, stories, decorations, it has a excellent list of Christmas recordings.

For learning to know about music, there are: "First Book of Music" by Gertrude Norman (grades 3-6) and "First Book of Rhythms" by Langston Hughes (grades 2-4). Both published by Franklin Watts.

For Christmas fare on TV for children there is a brand new magazine - *TV Junior*. It is an excellent guide to TV programs for the young viewer. It is published monthly and is available on newsstands for 25 cents a copy. Subscriptions are \$3.00 a year from TV Junior Publications, Inc., 225 Varick Street, New York 14, N. Y. Of the 64 pages, 32 are devoted to network or national programs, and the other 32 to local and regional material. Thus, listeners and viewers have a complete schedule of what is on TV. The magazine has been designed for children to be read by children - and it is just that, very well done indeed.

This feature is sponsored by the Women's National Book Association as one of its educational projects. Iris Vinton is Director, Publications Service, Boys' Clubs of America.

Idea Inventory

Edited by LOUISE HOVDE MORTENSEN



Louise H. Mortensen

In our public schools when Christmas is celebrated, the Jewish children may be asked to tell about their Hanukkah celebration when gifts are exchanged and candles lighted. Hanukkah (or Chanukah) is one of the minor holidays of the Jewish year, more like a popular celebration than one of the sacred institutions. It falls near Christmas in December and the big event of Hanukkah is the candle-lighting ceremony commemorating the light that burned for eight days during the rededication of the Temple. Every night of the eight-day festival, the father of the family places candles in a special candelabrum called the Menorah and recites a blessing. It commemorates the struggle of the Maccabees for freedom of worship against the oppression of Antiochus of Syria and symbolizes the triumph of faith in God over brute force.

Although there are approximately 5,250,000 Jews in the United States, the proportion of Jewish students at Harvard, according to the New York Times News Service, was 25% of the student body in 1956. (It was 0% in 1855.) Those of us who have enjoyed teaching our Jewish pupils know that they are among the most eager to learn. Intellectual pursuits have been a tradition in Judaism since ancient times. We read in Luke 2: 46, 47 that at the age of 12 the boy Jesus of Nazareth was found, when his parents went looking for him, in the temple asking questions of the learned rabbis. "After three days they found him in the temple, sitting in the midst of the doctors, both hearing them and asking them questions. And all that heard him were astonished at his understanding and answers."

When I asked my neighbor, Rabbi Weingart, to recommend books for elementary and

junior high age, he referred me to *Let's Talk about God* and *Let's Talk about Judaism*, both by Dorothy K. Kripke and written for ages 4-8, *With the Jewish Child in Home and Synagogue* by Elma Levinger for ages 10-12, and *A Treasury of Jewish Holidays* by Hyman E. Goldin for junior high age. These books may be ordered from Behrman House, 1261 Broadway at 31st Street, New York City, which puts out a catalogue of books and other materials called "A Conscientious Listing for the Jewish Community."

Few Gentiles take the trouble to study the books which are the basis for teaching in the Hebrew schools. According to Hartzell Spence in *Look Magazine* for May 13, 1958, in his series, "The Story of Religions in America," the enrollment in Hebrew schools in America is growing each year. Nearly 500,000 children attend these supplementary schools today, compared with 239,000 only nine years ago. These youngsters study after public school and on Sundays for a total of 8 hours weekly. They use textbooks, work manuals, and audio-visual material, some of which could be used as supplementary work in public schools. Modern interest centers around the Middle Eastern countries of Syria, Jordan, Lebanon, Israel, Iran, Iraq, and the country of Egypt, all of which are studied in textbooks of Judaism. It is as much a part of the Judeo-Christian tradition as it is of Judaism itself. "Judaism is the culture of the Jewish people," according to Theodore H. Gaster in *Festivals of the Jewish Year* (Sloane). "It is a term like Hellenism or Americanism and does not imply any kind of

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rigid, authoritative creed."

Three festivals, Passover (Pesah) in the spring, Pentecost (Shavuoth) or the Feast of Weeks seven weeks later, and the Feast of Booths (Succoth) in the autumn are the major festivals which were pilgrim feasts from ancient times. Dr. Gaster says these feasts are on two planes, a seasonal plane and historical plane. Passover is the end of winter and the beginning of spring and also commemorates the Exodus of the Children of Israel from the dark night of bondage and ignorance. Pentecost, the Feast of Weeks, is at the spring barley harvest and historically relates to the Covenant when the Jews reached Mount Sinai and embraced God's law. *The Book of Ruth*, which tells of a pagan woman who embraced the Jewish faith, is read at this festival. Succoth is the Feast of Ingathering at the close of the summer crop season and the beginning of autumn.

Over and above the festivals are the Solemn Days of New Year (Rosh Hashanah) and Yom Kippur. As most people take stock of themselves at New Year, the Jewish New Year inaugurates the Ten Days of Penitence, the last day being Yom Kippur, the holiest day of the Jewish year, sometimes called the Day of Atonement, or it might be thought of as a day of atonement with God. Jews seek to regenerate their spiritual selves by self-examination, confession, and repentance.

To the minor holidays belong Purim in March, which is the merriest day in the Jewish year, somewhat like a Carnival or Shrove Tuesday, and Hanukkah, the Feast of Lights on December 25, which commemorates the relighting of the candelabrum in the Temple at Jerusalem in the year 165 Before the Christian Era. A minor holiday which may be an occasion for a public school project is the New Year for Trees, which falls on February 15 and marks the date when, so it is said, the sap begins to rise in the trees of Palestine. It is customary to eat of the fruit of such trees as grow in the Holy Land and recite a blessing over them. In

modern Palestine it has become the custom to plant new trees that day. This ancient custom antedates our Arbor Day on April 22 by hundreds of years. Arbor Day was started in 1872 by Governor Morton of Nebraska, whose firm Morton's Salt, is familiar today.

The Jewish people in America have three types of synagogues, the Orthodox, Conservative, and Reform, the two latter having developed in the 19th century. The Reform Seminary, Hebrew Union College, is in Cincinnati. Their "Catalog for the School, Synagogue, and Home" is available at 838 Fifth Ave., New York 21, N. Y. Reform Jews are mainly in the South and West. The Jewish Theological Seminary (Conservative) and Yeshiva University (Orthodox) are in New York City. Bloch Publishing Company is at 31 W. 31, New York City. The National Conference of Christians and Jews has lists of books, film strips, and plays. Address 43 West 57th Street, New York 19, N. Y.

One of the most valuable booklists available today is *Books Are Bridges*, which may be obtained for 25c by writing to either of two addresses, as it is the joint publication of B'nai B'rith and the Quakers in an effort to give children an insight into the loyalties of other groups while still being devoted to their own. The 1953 list was revised in 1957 by specialists in children's literature. In quantities of 25 or more copies to the same address it may be obtained for only 20c a copy. Write to either:

Books Are Bridges Department
Anti-Defamation League of B'nai B'rith
515 Madison Ave., New York 22, N. Y.

or

Books Are Bridges Department
American Friends Service Committee
20 South 12th St., Philadelphia 7, Pa.
(c/o EMC)

Two nice booklets, *Your Neighbor Celebrates* for 10c and *Your Neighbor Worships* for 15c may be obtained by writing to B'nai B'rith,

515 Madison Ave., New York City.

Of the 3 billion people in the world, some two-thirds are dark-skinned. Therefore, our children need to read many books listed in *Books Are Bridges*, which covers kindergarten through junior high. *Americans All* by Oscar Leonard (Behrman) tells life stories of great Americans of Jewish background. This is listed as for Confirmation and High School age. Boys are confirmed at the age of 13 after three years of after-school religious studies. Junior High teachers may recognize the fact that many of their pupils are attending religious school simultaneously with public school. *The Bar Mitzvah Treasury* compiled by Dr. Azriel Eisenberg

(Behrman) is a collection of readable stories. A Jewish boy becomes Bar Mitzvah on his 13th birthday. *The Still, Small Voice* by Rabbi William B. Silverman (Behrman) begins with the question: Why is it wrong to cheat in the classroom?

A project on the Arabs might balance study of the Jews, inasmuch as the creation of the state of Israel has created hostility. *The World of Mathematics* by Hogben will show that the Arabs gave us early mathematics. Any books on archeology, such as *The First Book of Archaeology* by Nora Benjamin Kubie (Watts) will include study of both Arab and Jewish culture.

Junior Literary Guild

Here are the December 1958 Junior Literary Guild selections:

For boys and girls 5 and 6 years old

The Picnic by James Daugherty
 Viking Press, \$2.50

For boys and girls 7 and 8 years old

The Story of Holly and Ivy by Rumer Godden,
 Viking Press, \$2.50

For boys and girls 9, 10, and 11 years old

The Silver Spoon Mystery by Dorothy Sterling
 Doubleday, \$2.95

For girls 12 to 16 years old

The New Lucinda by Grace Gelvin Kisinger
 Thomas Nelson, \$2.95

For boys 12 to 16 years old

Exploring the Planets by Roy A. Gallant
 Garden City Books, \$2.95

The twenty-fourth annual conference of the University of Chicago Graduate Library School will be held from August 10-12, 1959 and will deal with the subject "New Definitions of School Library Service." Outstanding authorities in the field of school administration and teaching on both the elementary and secondary school levels, as well as distinguished speakers

in the field of librarianship, will discuss changing objectives in education and their implications for school library service. Special consideration will be given to the new standards for school libraries drawn up by a committee representing the American Association of School Librarians and representatives of other educational organizations.

The director of the conference will be Miss Sara I. Fenwick, Assistant Professor in the Graduate Library School and a noted authority on work with children and young people.

A leaflet describing the detailed program of the conference will be available soon upon request. For further information address Miss Sara I. Fenwick, Conference Director, University of Chicago, Chicago 37, Illinois.

The next Annual Reading Institute at Temple University will be held in Philadelphia January 26 through January 30, 1959, inclusive. The theme will be "Instructional Approaches in Reading."

Further information may be obtained by writing to:

The Reading Clinic
 Department of Psychology
 Temple University
 Philadelphia 22, Pennsylvania

The Educational Scene

Edited by WILLIAM A. JENKINS



Magazine of the arts

Horizon, the new Magazine of the Arts first made its appearance on September 15. Now with its second edition, November, on our desk we can say that here is a magazine that truly meets the reading tastes and desires of any educated reader. Its 140-odd pages are chock full of interesting, timely and timeless ideas for one who wants more than run-of-the-mill journalism, and its illustrations are delights to the eye.

Horizon, like its parent magazine, *American Heritage*, is a bimonthly, large (9" x 12"), case-bound in hard covers, and without advertising. It, too, is expensive as magazines go, (\$3.95 per copy, or six issues per year for \$18), but to us it seems well worth the price. The first issue was printed in a blue jacket; the November issue in red. The September issue has 20 articles and there were 19 in November. About a third of the more than 100 illustrations in each issue were in full color.

The September issue included articles on the "beat generation," "The Cult of Unthink," by Robert Brustein; a plan for man's achieving harmony with nature, "Man's Challenge: The Use of the Earth," by Julian Huxley; a portrait of the unique cultural center at Aspen, Colorado, "The World of Walter Paepcke," by Marquis W. Childs; an examination of nonsense prose and poetry by Gilbert Highet, "Sense and Nonsense"; an intensive look at three major new works by three of this country's most sought-after painters, giving the range of inspiration as well as of taste in American art today, "Living Art and the People's Choice," by Willem de Kooning; and an amusing account of new vehicles in our society which are designed to go faster and faster but

stand still bumper to bumper, "On the Horizon; The Forward Look and a Backward Glance," by Oliver Jensen.

William A. Jenkins

The November issue included articles on the idea of "grouping" for every conceivable social and cultural purpose, "In Revolt Against Togetherness," by William Harlan Hale; a portrait of the new Librarian of Congress, "Frost in the Evening," by Francis Russell; a discussion of contemporary plays in which, to quote Saroyan *All is nothing. All comes to Nothing*—"The 'Nothing Plays' and How They Have Grown On Us," by Frank Gibney; a picture of the man who describes himself as a "Walter Mitty at heart," playwright-actor-boy wonder-genius-ham, "Peter Ustinov," by Serrell Hillman; "Christmas Gift Suggestions," by Oliver Jensen, which include Nikita dolls, portable Hieroglyphiters, and psycho couch covers; and a short lecture to millionaires upon the death of one who had only 41 Cadillacs to show for his existence, "Richesse Oblige," by Lucius Beebe.

Our enthusiasm for the magazine is great. Details about *Horizon* can be obtained from American Heritage Publishing Co., Inc., 551 Fifth Avenue, New York 17.

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American Heritage magazine celebrated its fourth anniversary as the Magazine of History in book form on October 13. With a circulation of over 320,000, the magazine continues to meet the high standards of journalism and literature which it promised to do back in 1954. Each issue still contains numerous articles that delight and inform, and the very high

¹University of Wisconsin - Milwaukee

quality of the numerous colored illustrations has not lessened with time.

American history, with emphasis on the Civil War, is the subject of many of the articles. For example, there was "Crisis at Antietam" by Bruce Catton in August; "Tonight for Freedom," the story of the 54th Massachusetts Infantry Regiment of Negro Soldiers commitment to battle, by Saunders Redding in June; and "The Submarine That Wouldn't Come Up," the Confederate *Hunley*, first to sink an enemy warship, that became a coffin for its crew, by Lydel Sims in April.

Other articles of great interest to us were "The Ordeal of Woodrow Wilson," excerpted from the biography by Herbert Hoover, in June; "How the Frontier Shaped the American Character" by Ray Allen Billington, in April; and "Jefferson and the Book-Burners" by Henry Steele Commager in August. In the October number we especially were intrigued by "Mr. Godey's Lady" by Ralph Nading Hill, the story of Sarah Josepha Hale's 43 years as editor of *Godey's Lady's Book*. Her activities numbered founding the Seaman's Aid Society, completing the Bunker Hill Monument, writing two dozen books and many poems, among them "Mary Had a Little Lamb."

* * *

American Heritage has also entered the children's book field. The *Weekly Reader* Children's Book Club is offering *America on Parade*, a collection of stories and articles which have appeared in the magazine as its bonus selection to members of the club. Readers of this column know that the *Weekly Reader* Children's Book Club offers six books per year—December, March, May, September, and October, with the bonus book being mailed at Christmas time—for six dollars. We suggest that those interested write to the book club at Education Center, Columbus 16, Ohio.



Books for teachers

Elementary Teachers Guide to Free Curriculum Materials. Fifteenth Annual Edition. Educators Progress Service, Randolph, Wisconsin. 1958. 318 pp. \$6.50.

This edition lists 1,255 items, of which 525, or 41.8% are new. The *Guide* contains annotations on free maps, bulletins, pamphlets, exhibits, charts and books. It will be useful in elementary schools and classrooms as a source to many items which will enrich classroom work and stretch short curriculum materials budgets.

A weakness of past editions has been partially overcome in this volume with an increase in the number of language arts materials listed. Reading, literature, spelling, and writing are special sections in the *Guide*, but the discerning teacher of language can also find helpful materials listed under Magazines, Science, Social Studies, and Teacher Reference and Professional Growth Materials. This source should be in every school. It is well worth the \$6.50 price. A special feature accompanying the 1958 edition is a series of seven units which make use of the free materials listed in the volume. Among these are Learning to Be Healthy (primary), My Country—the United States (intermediate), Art and Handwork (intermediate), Good Spelling Is Essential (intermediate), and Space Travel (6th grade).

* * *

Creative Dramatics by Geraldine Brain Siks. New York: Harper and Brothers, 1958. 472 pp. \$4.50.

Mrs. Siks, an assistant professor at the University of Washington, has written this book partly out of her experiences with community groups and mainly out of her many years of work helping children create and express themselves. The book is directed to parents, teachers, prospective teachers and all who have an interest in helping children create as they learn. It is packed with ideas on the method, phil-

osophy, and techniques to be used in creative dramatics and is brought down to earth by a hundred photographs and eighteen dramatic experiences in which children have delighted. It is conveniently arranged with discussions of creative drama for little children, for the seven and eight year olds, for the nine-eleven year olds, and the materials to be used with each of these groups.

A Parent's Guide to Children's Reading by Nancy Larrick. New York: Doubleday and Company, 1958. 283 pp. \$2.95.

This volume contains valuable advice for parents who are puzzled about how to get their children interested in books and how to keep them reading. The author, known to many *Elementary English* readers for her work in reading, as children's editor for Random House, and as President of the International Reading Association, has written a book which will be especially helpful to parents of 8-13 year olds. Her approach is gentle, her discussions lucid, and her suggestions seem practical and workable.

This volume was commissioned by the National Book Committee to promote wider reading among children and has been published on a non-profit basis. Eighteen national service and professional groups helped with its preparation. It discusses the pre-school child, the child as he begins to read, when he is on his own in reading; as he gains power and appetite, the competition from comics and television, his use of reference materials, his interest (or lack of it) in poetry, and how he gets to know himself and other people through books. There are sections on the home library, the community library, book lists and suggestions for buying books for children, and an overview of how reading is taught today. Books and magazines for children and some sources that parents can go to for further information complete the volume. It is indeed comprehensive and sound.

Dr. Larrick feels that television can introduce youngsters to new ideas and these can be

bridges to reading. She feels that children who are brought up to be seen and not heard are often poor readers. Prattling, with parents listening, along with word games, leads to interest in reading and language. By the time a child is 4 or 5 he should own some books of his own and should have been introduced to libraries and bookstores. If he likes comics—most children do, and comics are here to stay—he probably can be given books that meet his comic reading desires and tastes. She cautions that no book can be recommended with certainty for any age. Each child's reading is an individual matter.

* * *

Journalism Today by Thomas Elliot Berry. Philadelphia: Chilton Book Division, 1958. 502 pp. \$6.50.

Essentially a college introductory journalism text, this volume has several sections which should be of interest to the general reader and to those interested in the language arts. For example, the 48-page section on the history of journalism is concise and very readable. From the *Boston Newsletter* to today's newspaper chains and tabloids we follow the evolution of the fourth estate. Mechanical developments, freedom of the press, and newspaper legends and legendary figures are all well covered in this quick view.

Mr. Berry is a newspaperman of long experience, now turned English teacher. As a newspaperman he has both the breadth and limitations of his special field. The technical side of "manufacturing" a newspaper seems to be his strong area, from deciding what is news to deciding how to arrange the material in copy and type. His categorization of magazines into fifteen types we found a bit confusing and inconclusive and his treatment of advertising copy and outlining for exposition rather weak. His biases enter also (as do ours at this very moment) when he says, "Just as the first three grades of elementary school are

best handled by women teachers, so are the best articles for this age group usually done by women writers. However, with children from nine years of age upward, successful material is written by both men and women."

Mr. Berry is excellent when he describes the fifteen conditions that influence editorial policy, a list in which he includes such things as religion, taboos, crusades, and financial reasons. His section on school journalism, the exercises provided for each topic, and the brief glossary make the book very complete indeed.

• • •

Readability: An Appraisal of Research and Application by Jeanne S. Chall. Ohio State University, Columbus, Bureau of Educational Research Monographs No. 34, 1958. 202 pp. \$4 cloth; \$3 paper.

Dr. Chall has performed a great service in bringing together in this volume a summary and evaluation of most of the research which has been done on and with readability formulas. She has indicated that much of it is of questionable, or at least varying, worth. Beginning with variations in what the term readability means, the confusion grows as we dig deeper into the subject. At times readability approached cult-like proportions similar to those we have seen develop about semantics, group dynamics, and life adjustment. Hailed by government, industry, and education alike, readability has at various times been hailed as the key to teaching reading (controlled vocabularies!), writing lucidly and intelligently and communicating effectively. Miss Chall places question marks after all of these ideas.

Our review to this point to the contrary, this is a scholarly piece, not easy or light reading but a much-needed investigation and appraisal. A careful reading will increase one's understanding of the concept and his doubts about its broad application. On that note, it can only be said that the work is eminently successful.

Reading for Effective Living, edited by J. Allen Figurel. New York: Scholastic Magazines, 1958. 208 pp. \$2.

The proceedings of the third International Reading Association Conference held in Milwaukee last May have been compiled and published under the title "Reading for Effective Living." The major speeches and discussions of the 139 participants in the program are divided into six sections: (1) Discussion of the theme in the first general session; (2) Developing basic reading skills; (3) Fostering personal, development through reading; (4) Understanding and helping the poor reader; (5) Creating books for children; and (6) Special problems in reading for effective living.

The volume discusses almost every aspect of reading and has been carefully edited to remove some of the tired approaches to the subject. Any reader can find a section which has some of the answers to his questions, but we especially delighted in the speeches on "writing and illustrating books for children" given at the banquet by Louis Slobodkin, Rebecca Caudill Ayers, and Willy Ley. Most informative for us was the section on controlled vocabulary in Part VI. The history was presented by Jeanne S. Chall and the cases for and against it were given by Marion A. Anderson and Lou L. LaBrant.

Scholastic Magazines, 33 West 42nd Street, New York 36.

• • •



Notes from the children's book world

The first Aurianna Children's Book Award, for writers of books for children 8 to 14 which develop humane attitudes toward animal life, was given to John and Jean George for their book *Dipper of Copper Creek* (Dutton, 1956).

• • •

For the Picture Book Parade film of *The Five Chinese Brothers*, a book now in its twen-

tieth year in print, artist Kurt Wiese has produced 14 new illustrations. On the screen the audience will see for the first time such scenes as the market place where the first brother sells his fish, and the little boy who drowned.

* * *

The 1958 *Books of the Year for Children*, a selection of nearly 300 titles arranged by age and special subject is available from the Child Study Association of America, 132 East 74th Street, New York 21, for \$.25. The list was also published in the winter issue of *Child Study* magazine.

* * *

Random House is again allowing librarians to broadcast their Enrichment Records (both the Landmark and Documentary series) over local radio stations or PA systems without payment of royalty, providing the usual record, book, and author credits are given. Further information can be obtained from Martha Huddleston, Enrichment Teaching Materials, 246 Fifth Avenue, New York 1.

* * *

The Pan American Union, Washington 6, D. C. has a booklet entitled "Christmas in Latin America" for \$.10. "Christmas Materials in General Children's Books" by Hilda K. Limper, reprinted from the *Wilson Library Bulletin* is available from H. W. Wilson Co., 950 University Avenue, New York 52, for \$.25.

* * *

Some new Christmas titles: *Seven for Saint Nicholas* by Rosalys Hall (Lippincott); *The Puppy Who Wanted a Boy* by Jane Thayer (Morrow); *Something for Christmas* by Edith Hurd (Lothrop); *Tell Me About Christmas* by Mary Alice Jones (Rand McNally); *The Nutcracker* by Warren Chappell (Knopf); and

The Christmas Rocket by Anne Molloy (Hastings).

* * *

Lippincott has brought back into print the Jessie Wheeler Wilcox illustrations for Clement C. Moore's *'Twas the Night Before Christmas*.

* * *

The *Caraval of Books* (NBC) schedule for December:

- December 7 *The Year of the Horse* by Rita Ritchie (Dutton)
- December 14 *Chuco, the Boy with the Good Name* by Eula Phillips (Follett)
- December 21 *The Story of Holly and Ivy* by Rumor Godden (Viking)
- December 28 *Half-Pint Fisherman* by Elizabeth Montgomery (Dodd, Mead)



What Titles Would You Like to See in Paperbacks?

N.C.T.E.'s Committee on Relations with Publishers of Paperbound Books is compiling a list of books that English teachers would like to see made available in inexpensive reprint editions. Publishers of paperbacks have assured the committee that they would welcome such recommendations.

Send your suggestions to the chairman of the committee:

Erwin R. Steinberg.
Margaret Morrison Carnegie College
Carnegie Institute of Technology
Pittsburgh 13, Pa.

Star those titles which would be used as a text by a whole class.



Mabel F. Altstetter

BOOKS FOR CHILDREN

Edited by MABEL F. ALTSTETTER

Mabel F. Altstetter, Chairman, Department of English, School of Education, Miami University (Ohio); lecturer and writer in the field of CHILDREN'S BOOKS AND READING; Editor, Adventuring with Books, 1956.

MARGARET MARY CLARK reviews books of science, social studies, and biography. Miss Clark is head of the Lewis Carroll Room, Cleveland Public Library, and a member of the committee for ADVENTURING WITH BOOKS (National Council of Teachers of English, 1956).

Folklore

The Legend of Befana. By Henry Chafetz. Illustrated by Ronni Solbert. Houghten, 1958. \$2.75. (6-9)

The author heard this legend in Italy, and from a number of versions he has woven a beautiful story of a widow whose only son had



died as a small child. When she heard about the birth of the Christ Child, she set out to take her own child's toys as a gift to him. Although she never found him, she shared the toys with children everywhere from her supply which strangely enough was inexhaustable. The pictures catch the spirit of the search and the joy of the children who receive the gifts. A

The Golden Phoenix. By Marie Barbeau. Retold by Michael Hornjansky. Illustrated by Arthur Price. Walck, 1958. \$3.00 (8-12)

Eight French-Canadian fairy tales make up this attractive collection. Many of the stories are not known to the average reader. Three hundred years ago the French settlers brought these tales from Europe and they have undergone modifications in the New World.

Especially valuable for the adult is the final chapter tracing in a scholarly way the origins of these stories in Asia and Europe. Dr. Barbeau is an eminent anthropologist who is on the staff of the National Museum of Canada.

A

German Hero-Sagas and Folk-Tales.

By Barbara Leonie Picard. Illustrated by Joane Kiddell-Monroe. Walck, 1958. \$3.50. (8-12)

The hero tales of Gundren, Dietrich Walter of Acqui-



Margaret Mary Clark

taine, and Siegfried are told with skill and a genuine feeling for the storyteller's art. The familiar Mousetower, Til Eulenspiegel, the Ratcatcher of Hamelin share a place with fourteen well-told folk tales. Among them are the less-known Big Hermel, the Werewolf and Eppin of Gailingen. A valuable collection.

A

Easy Books

Petunia Beware! By Roger Duvoisin. Knopf, 1958. \$2.95. (4-8)

This is the fifth book about the silly but lovable goose who is constantly in trouble of her own making. In this book she is tired of the grass in her own safe yard and tries to eat in faraway field where the grass is greener. After a series of misadventures she comes home humbled and ready to declare that her own grass is the best she ever tasted. The color and action in the pictures show Roger Duvoisin at his best.

A

Something for Christmas. By Palmer Brown. Harper, 1958. \$1.95. (4-8)

This is a slight but appealing book which has much charm. Adults will share with children the delight in the pictures and simple story about a young mouse who wanted to give his mother a very special Christmas gift. She finally leads him to see that a gift of love is best because "love is really what Christmas is about." Delicate color and warm feeling in both pictures and story.



Something for Christmas

A

Reprints and New Editions of Old Favorites

The Bojabi Tree. By Edith Rickert. Illustrated by Anne Braune. Doubleday, 1958. \$2.00. (4-8)



The Bojabi Tree

The well-loved African folk tale with gay new illustrations in black and white.

A



The Arabian Nights. Retold by Amabel Williams-Ellis. Illustrated by Pauline Diana Baines. Criterion, 1957. \$4.95. (All ages)
A gem of a book with notes on pronunciation, history, and sources of the tales.

A

Three Tales from Anderson. Translated by R. P. Keigwin. Illustrated by Gustav Hjortlund. Macmillan, 1958. \$3.00 (All ages)

Planned and printed in Andersen's home town of Odense, Denmark, the never-failing humor of "The Emperor's New Clothes," "Simple Simon," and "It's Absolutely True" charms anew. The illustrations are especially noteworthy for their color and their spirit of fun. Beautiful paper and print make this a book to treasure.

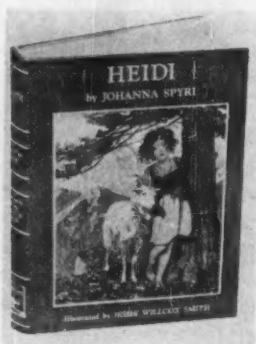


Three Tales from Andersen

A

Heidi. By Johanna Spyri. Illustrated by Jessie Wilcox Smith. Scribner, 1958. \$3.95. (10-12)

By special arrangement with the former publisher this book has been added to Scribner's



Heidi

list of Illustrated Classics. Several generations of children have enjoyed the Smith illustrations of a beloved classic.

A

The Rachel Field Story Book. Illustrated by Adrienne Adams. Doubleday, 1958. \$2.50. (6-10)

Three of Rachel Field's stories, "Pocket Handkerchief Park," "Polly Patchwork," and



"The Yellow Shop" have been brought together in one volume.

A

Fiction

Borrowed Treasure. By Anne Colver. Illustrated by Bernard Krigstein. Knopf, 1958. \$2.50. (8-12)



Borrowed Treasure

There can never be enough good horse stories, and this one is a happy addition to the middle years. Two friends long for a horse and are able to borrow one for his board and lodging. There is a touch of mystery that heightens the interest. The characters and incidents are creditable.

A

Jim at the Corner. By Eleanor Farjeon. Illustrated by Edward Ardizzone. Walck, 1958. \$2.75. (6-10)

Tall stories of the sea with a delicious and often delirious flavor are told by old sailor Jim who spends his days sitting on an orange crate at the corner. The tales are held together by the device of telling them to an eight year old boy who lives near. Jim is as convincing as a person as he is preposterous in his fabrications. When old Jim is given his most longed-for present for his eightieth birthday, the sight and smell of the sea, the reader can wish for no more. A

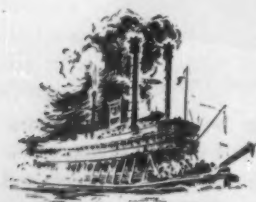
The Wonderful Egg. By Dahlov Ipcar. Doubleday, 1958. \$2.50. (3-7)

From the beautiful end papers to the glossary at the back, this book holds a world of information about dinosaurs, fifteen



The Wonderful Egg kinds to be exact. The pictures give a striking sense of comparative size of the creatures, and the color and form catch the weird and wonderful feeling of the prehistoric world. A fine addition to a growing list of good books for young (and old) dinosaur lovers. A

Steamboat Up the Missouri. By Dale White. Illustrations by Charles Geer. Viking, 1958. \$2.75. (12-up)



Steamboat Up the Missouri drama of life on the Missouri unfolds as the reader follows the hero's activities. There is much authentic local

David MacLaren, a sixteen year old apprentice pilot, is the hero of this book about steamboats at the time of the Civil War. The

color. Especially valuable is the understanding that comes about trouble with the Indians and the white man's inept and often dishonest treatment of them. Boys will like the rugged life portrayed. There is only one girl in the book and she appears but briefly. A

Social Studies

The Skyscraper. Written and illustrated by Yen Liang. Lippincott, 1958. \$2.95. (5-8)

Boys and girls had nowhere to play in the city's crowded streets. The citizens decided to tear down the old buildings and construct a very tall one instead, with space around it so that everyone could enjoy the out-of-doors. Even the very youngest will find this a fascinating introduction to modern city planning.



The Skyscraper

Large vigorous drawings and one or two lines of text to a page tell the story of how women and machines achieve a building that seems to scrape the sky. This attractive book contributes an original note to primary units of study on community life. C

The True Book of Schools. By Benjamin Elkin. Illustrated by Katherine Evans. Children's Press, 1958. \$2.00. (7-9)

Benjamin Elkin, well known for his humorous picture tales, offers a novel new book for the youngest scholars on the importance of education. He touches briefly on five areas: the value of learning; schools, past and present; kinds of schools, and the many ways in which children are taught in today's schools. This is a provocative little book which should stimu-

late discussion in the classroom, and give children a realization of what school can do for them. Illustrated in color and black-and-white.

C

Ten Big Farms. Written and illustrated by Dahlov Ipcar. Knopf, 1958. \$2.50, (5-8)

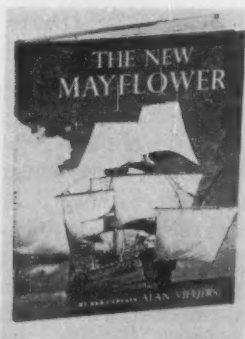
In another story of the restless city dwellers who hunger for country life, the Jordan family visit many specialized farms before they



decide on the one that offers a little of everything. Children will view fruit farms, poultry farms, wheat farms, truck farms and a variety of others illustrated with detailed colorful pictures. This is a briefer, more factual story than Hogner's *Farm for Rent*, and it offers a wide scope of farm types in an attractive childlike picture book.

C

The New Mayflower. By Alan Villiers. Illustrated with photographs. Scribner's, 1958. \$2.95 (9-12)



The New Mayflower

Captain Villiers who sailed the second Mayflower tells the story of its building and of the

voyage to America. Through many contrasts and comparisons he succeeds in recapturing the hazards and hardships of the original Mayflower voyage as well, so that his absorbing story achieves a double purpose. The book is illustrated with about sixty fine photographs as well as cross-section plans of both ships and diagrams of their routes.

C

Freedom. By Wilma Pitchford Hays. Illustrated. Coward-McCann, 1958. \$3.00. (10-up)



Freedom

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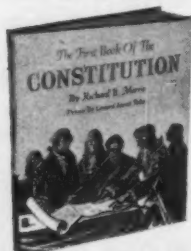
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